

MUSICAL AMERICA



Edited by John C. Freund

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EXCORIATES ST. LOUIS SYMPHONY SOCIETY

WRITER DECLARES IT DOOMED UNLESS NEW MANAGERS AND CONDUCTOR TAKE HOLD.

Says Its Work During Season Has Been Worst on Record—"Mediocrity Aggravated General Dreariness" of Concerts.

St. Louis, April 24.—The musical world of this city is considerably agitated because of a vicious attack upon the Choral Symphony Society, written by Pierre Marteau and published in "The Mirror" of recent date. Mr. Marteau admits that the Society has been successful financially, but declares that its work during the last season has been most unsatisfactory, from a musicianly and artistic viewpoint, and asserts that, in order to maintain its existence, it must have new musical blood in the executive committee, a competent conductor, and a good manager.

"For some years the quality of the concerts given has steadily deteriorated, and the series of the season now drawing to a close has been from a standpoint of art the worst on record," writes Mr. Marteau. "The programmes of the five concerts thus far given were practically a rehash of those of former seasons, as far as the larger works are concerned. *** Mediocre performances have aggravated the general dreariness and stupidity of the concerts. However, local conditions precluding comparisons with great orchestral or choral organizations, many of the subscribers of the choral symphony accept the low standard set for this class of music by the local society, and, repetition having blunted their tympani to tonal vulgarities and rythmical inaccuracies, these people regard as virtuosity the crude work offered them."

Mr. Marteau then criticises the musical standing of the soloists of this season, and compares them unfavorably with Mme. Schumann-Heink, Fritz Kreisler and Josef Hoffman, heard with the Society in the past. He declares that the cause for this state of affairs is the "unfitness of the powers that be." He says that none of the members of the executive committee or board of management possesses a practical knowledge of music, and that Alfred Ernst is not the right man for the position of conductor.

He quotes as an instance of his shortcomings, his opposition to the production of "The Dream of Gerontius," with which the Choral Symphony Society had hoped to end its season this year. According to the prospectus issued at the beginning of the season, this work of Elgar's was to have been produced with Muriel Foster, Ben Davies and Frangcon Davies. Mr. Marteau declares this work was shelved because of Mr. Ernst's protests, and Du Bois's "Seven Last Words" was substituted, much to the disappointment of local music lovers.

In closing, Mr. Marteau declares that "only a shaking up and turning over will save this good old society and continue its years of usefulness indefinitely."

Nordica a Governor's Guest.

TOPEKA, KAN., April 23.—Governor and Mrs. Hoch, of Kansas, gave a reception at their residence to-day for Mme. Nordica, which was attended by all the representative society people of the city. To-night Mme. Nordica appeared at the Auditorium under the auspices of the Ladies' Musical Club. The house, which has a capacity of 5,000, was entirely sold and the prima donna had a splendid welcome.

OPERA SINGERS HOME, TELL OF EXPERIENCES

Horrors of Earthquake and Fire in San Francisco Graphically Related

Help the Musicians of San Francisco!

The musicians of San Francisco have lost practically everything they possessed. While the city has been a prosperous one and has spent much money for music, yet its musicians have not been rich in worldly possessions, and now in the hour of need, it behooves the musicians of America to come forward in aid of their stricken brethren.

The Musical Mutual Protective Union and the Aschenbrödel Verein of New York City might inaugurate some movement for immediate practical relief.

Should this suggestion be accepted and a benefit performance given, MUSICAL AMERICA will do all in its power to aid so worthy a cause and will buy a gallery seat for \$100.

The following are accounts of the adventures in the San Francisco earthquake, as told by the artists of the Metropolitan Opera House themselves:

By Giuseppe Campanari.

I was not asleep when the earthquake took place, and therefore I knew exactly what it was. It was like a hell. The door was torn from off its hinges, the piano fell across the room, the plaster came down. I felt no trace of excitement, no touch of fear. I dressed hurriedly, but carefully, even to my garters and my stickpin, and somehow I got all my dressing done during the time of the first shock. I went down stairs. The scene there you may well imagine. There were persons in all stages of dress and undress.

When I got on the street it began rocking again. I met Vigna in the street and borrowed \$100 from him. He was clad in pajamas and an overcoat. I had left all my money in my trunk. My brother-in-law's family live in San Francisco. I fought my way up to their house. When I got there I was dumfounded to find them munching cakes and drinking tea. Next morning my niece and I started off for the downtown district once again. I bought a bottle of whiskey and put it into my pocket. I put a corkscrew into another. I also bought a package of biscuits from a chinaman, who charged me \$1.50 for them. I wound a blanket round my shoulders, and let it trail behind me. By mistake I had clapped one of my niece's hats on my head, and in that garb I started out to discover the opera company. Earlier in the day I had been attacked by two cows and had taken refuge in a fountain. This time I was followed by scores of dogs. A long canine procession came behind me. They were after my biscuits. "Not a bit of it," said I to them, "I need them for myself." I must have looked a strange sight with my blanket trailing on the ground. I had also



E. E. SCHMITZ,
Mayor of San Francisco and President of the
Musical Union of that City.

a bundle of newspapers with me. "They will be interesting," thought I, "twenty years hence." I walked and walked. I had no fear, indeed no feeling of any kind. I stared around me like an imbecile and walked—walked. I lost all sense of time and position. I munched my biscuits and sipped my whisky, and although the infernal regions were let loose around me, I had no sense of the tragedy nor of the danger of it. I lost all count of the hours and finally took no notice of the dogs. I looked into a bar and saw a great many men drinking. I went in to get a drink myself. At the bar one man produced a lot of money. A thug stepped up to him with a revolver and demanded his money. The man shot the thug dead. No one moved or stirred. I scarcely noticed the incident myself. I walked for fifteen hours in the same calm, dazed state. I found myself in the Presidio. A soldier said to me, "Will you have some coffee?" I had some. It was a strange compound. I slept that night on the grass in the Presidio. "The government boat," said the soldier next morning, "leaves for Oakland every half hour." I rushed for the government boat, but my rushing was soon stopped. The soldiers stood by with leveled rifles and orders to shoot the first man that tried to break from the single file in which we were ordered to make our way to the boat. At Oakland, to my vast relief, I found the company. Strange to say, I had one riddle vexing my mind a great part of the time, it was this: "Could a man live on grass if he had been

(Continued on Page 4)

PROMISE MUSICAL TREAT FOR NEW YORK

PITTSBURG ORCHESTRA AND TORONTO MENDELSSOHN CHOIR TO BE HEARD HERE.

Two Great Concerts Scheduled for Next February in Carnegie Hall, Under Emil Paur and A. S. Vogt.

PITTSBURG, April 24.—By joint arrangement between the two organizations, the Mendelssohn Choir of Toronto, of two hundred mixed voices, A. S. Vogt, conductor, and the Pittsburgh Orchestra, Emil Paur, conductor, will unite in giving two concerts in Carnegie Hall, New York, on the evenings of Tuesday and Wednesday, February 12 and 13, 1907. The Board of Directors and Conductor Vogt of the Toronto Choir have for some weeks been considering the suggestion of the Pittsburgh Orchestra management to give in New York such programmes as the two organizations have for six seasons prepared jointly for Toronto, and during two seasons for Buffalo. Last week, after communicating with every active member of the Choir and finding them practically unanimous regarding the proposition, the arrangement for the two New York concerts was consummated and this is the first authentic announcement of the fact.

The Mendelssohn Choir was organized in 1894, along similar lines to the Henry Leslie Choir of London, and has since been a most active and influential factor in the musical life of the Dominion of Canada. At first the society confined itself to unaccompanied works, but developed its programmes from season to season, and since 1900, having had the co-operation of the Pittsburgh Orchestra in all its concerts, its programmes now are in part made up of works for voices and orchestra.

The Choir gives its home concerts in Massey Music Hall, Toronto, and its annual February, 1907, series will occupy five days of rehearsals and concerts in conjunction with the Pittsburgh Orchestra. On February 11 the two organizations will unite at Buffalo for one concert, and then journey immediately to New York. After the second New York concert of February 13 the Choir will return to Toronto. Prior to 1905, when the Choir and Orchestra united in one concert in Buffalo, the Toronto singers had not been heard away from their own city.

While Conductors Paur and Vogt have not fully decided the New York programmes, Beethoven's Ninth Symphony will be given at the first concert on February 12.

It is four years since the Pittsburgh Orchestra has been heard in New York, and never under Emil Paur.

LOUISE HOMER IN CHICAGO HOSPITAL

Undergoes Operation for Injuries Received During San Francisco's Earthquake.

(Special Dispatch to MUSICAL AMERICA.)

CHICAGO, April 25.—Louise Homer of the Metropolitan Opera Company, who was taken from the train which brought her to this city from San Francisco, underwent an operation at Wesley Hospital this morning, and at last accounts is reported to be making favorable progress.

Madam Homer was slightly injured in the earthquake at San Francisco and as she is to sing at the Cincinnati festival next week, it was deemed advisable to place her in a hospital where she could get the proper care and attention.

ANNUAL CONVENTION OF MUSIC TEACHERS

NATIONAL ASSOCIATION PLANS TO
HOLD TWENTY-EIGHTH SESSION
IN OBERLIN, O.

Frank Damrosch and Other Musical Authorities
Will Lecture, and Concerts Will be Given—
Meetings from June 26 to 29.

OBERLIN, O., April 24.—The twenty-eighth annual meeting of the Music Teachers' National Association, of which Professor Waldo S. Pratt of the Hartford Theological Seminary is president, will be held here June 26-29. The headquarters of the association will be at Warner Hall, the home of the Oberlin Conservatory of Music.

The regular session will extend from Wednesday morning, June 27, to Friday afternoon, June 29 preceded on Tuesday evening by an informal social gathering. The first half-hour in the afternoons and the whole of Wednesday and Thursday evenings will be occupied by music.

Two half days will be devoted to the study of music in colleges and schools. There will also be papers on the special work of the conservatory, on culture-courses, on historical reading for teachers, on the use of the memory in musical work, on European musical associations, etc.

The following will deliver addresses: Frank Damrosch, Edward Dickinson, Thos. W. Surratt, O. G. Sonneck, H. D. Sleeper, R. L. Baldwin, and many others. Professor Stanley of Ann Arbor, will give an illustrated lecture on a famous opera of the seventeenth century.

LHEVINNE ARRIVES SAFELY IN MOSCOW

Russian Pianist Home Only Long Enough
to Bid Friends Au Revoir.

Josef Lhevinne, the great Russian pianist, announced by cable to Steinway & Sons, during the week, his safe return to Moscow, whence he had fled at the height of the rioting last January in order to reach New York for his appointed American debut.

Lhevinne's meteoric rise to international fame is crowded with romantic incidents. For years he had awaited the fulfillment of M. Safonoff's promise to introduce him to the American public. When the time drew near, Moscow was in the throes of civil strife. Barricades filled the streets, and for days the pianist heard no music but the rattle of machine guns. Between Moscow and St. Petersburg, the railway was dismantled and commanded by the revolutionists.

A less stout heart would have recoiled from the seemingly foolhardy task of penetrating to the Russian frontier. But Lhevinne's artistic ambition outweighed alike his prudence and his sense of danger. He took his life in his hands when he escaped from Moscow by night and reached St. Petersburg by encircling the revolutionary lines in a government mail sled. Arriving here a practically unknown quantity in the concert field, he established himself at his first appearance as one of the world's foremost pianists. His every subsequent appearance was a signal triumph. When he sailed for Russia April 5, he left behind him the record of having achieved within the brief space of ten weeks, the most profound impression among all the visiting artists during the season.

Lhevinne returns to Moscow only for a brief leave taking with relatives and friends and former musical associates. He has resigned his professorship in the Moscow Conservatory, and during May will remove to Paris, where he will spend the summer in preparations for his first transcontinental American tour, opening here in November next.

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SEASON 1906-7
MME.
SCHUMANN-HEINK

CANADIAN SINGER'S SUCCESSFUL CAREER

Arthur G. Cunningham and the Work
He Has Done in the Musical World.

Arthur G. Cunningham, the barytone, has been with the Tivoli Opera Co., in San Francisco, for five years. He is another of the Canadian singers who uphold the name of their country in the musical world. About ten years ago he left his native town, Montreal, for London, where he immediately secured a position at the Holy



A. G. CUNNINGHAM,
The Well-Known Canadian Barytone.

Trinity Church, Sloane Square, against 128 applicants.

In July, 1900, Dr. Charles Villiers Stanford engaged him to take the role of Father O'Flynn in "Shamus O'Brien," the contract being signed by the late Sir Augustus Harris. After touring Great Britain, the entire company was sent to America in December of the same year. Since that date A. Cunningham has been living in the United States.

He has been singing for Hammerstein and Augustin Daly, with the Castle Square Company, Francis Wilson, DeWolf Hopper, and last season with Fritz Scheff at the Broadway Theatre, New York, where he scored emphatic success in "Boccaccio" and "Fatinitza." In San Francisco he has sung all kinds of parts, the most important being Alfio in "Cavalleria Rusticana," under the baton of Mascagni himself. On this occasion Pietro Mascagni took the trouble to tie his necktie so as to produce the proper effect, and as a souvenir Cunningham kept this knot intact by cutting the tie at the back after the performance. He also sang the Toreador to Zelig de Lussan's Carmen.

BISPHAM IN CHICAGO

Eminent Barytone Entertains Large Audience with one of his Favorite Recital Programmes.

CHICAGO, April 23.—David Bispham entertained a large audience here yesterday afternoon, when he gave a song recital, displaying the qualities of vocal delivery that have given him the eminence he enjoys throughout the country. Mr. Bispham was accompanied at the piano by Harold O. Smith. This programme was presented:

Air from "The Seasons".....Haydn
"Qui s'égale" (Magic Flute).....Mozart
Stille Thraenen.....Schumann
Der Hidalgo.....Schumann
"Archibald Douglas".....Loewe
"Tom the Rhymer".....Loewe
"Erkling".....Loewe
"The Wedding Song".....Loewe
"Separazione (old Italian)".....Arranged by Sgambati
"Lover's Evensong" (old Norwegian).....Arranged by Gladys Stack
"Young Richard" (old English).....Arranged by Fuller-Maitland
"Killekrankie".....H. H. Wetzler
"L'Heure Exquise".....Reynaldo Hahn
"Lady Moon".....Arthur Bruhn
"Danny Deever" (by request).....Walter Damrosch

The performance of "Danny Deever" aroused, as it always does, long continued applause, and Mr. Bispham was forced to give an encore.

Mr. Dyer's Last Musicales.

WORCESTER, MASS., April 24.—The fifth and last of Charles J. Dyer's drawing room musicales which have been so popular during the Lenten season for Worcester musical people the last three years, took place at the home of one of the society leaders, Mrs. Homer Gage, April 19. Mr. Dyer was assisted by Madam Fidele Koenig, of Boston.

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FREDERICK FESTIVAL HELD LAST WEEK

NEW YORK AND BOSTON SINGERS
ASSIST MARYLAND CITY
CHORAL UNION.

Mr. and Mrs. Frederick Martin, George Deane, and
Mrs. William A. Groppe the Soloists—Fine Pro-
grammes Arranged.

FREDERICK, Md., April 24.—After months of planning and concentrated efforts, the hopes of the officers of the Frederick Choral Society were realized in the first "musical festival" of the society and the most ambitious efforts of the kind ever put forth in the city of Frederick.

This festival marked the beginning of the second period of the life of the Choral Society, or the sixth year of its organization. The concerts began Thursday night, when Gaul's "Holy City," replete with melodies for solos, duos, trios and chorus was given. As a contrast and in the way of variety, the programme for that evening ended with Acts III and V of Gounod's "Faust," sung in concert form by the soloists.

Haydn's "Creation" was sung Friday night. The chorus was in better shape than ever before and sang with even more force and assurance than in previous successful concerts. Among the soloists were Mr. and Mrs. Frederick Martin, of New York City, soprano and basso, who are known through their church, oratorio and individual recital work. Mr. Martin is soloist in the Fifth Avenue Presbyterian church, New York, and has frequently sung in oratorio in Baltimore, Md., and York, Pa. Mrs. William A. Groppe, of Baltimore, contralto, again favored Frederick, while George Deane, tenor, of Boston, with Mr. Martin, were new to local audiences.

Members of the Peabody orchestra, to the number of fourteen, were on hand for both nights.

"ELIJAH" IS SUNG IN PHILADELPHIA

Anita Rio and Herbert Witherspoon
Heard in Principal Roles at Choral
Society Concert.

PHILADELPHIA, April 23.—The Choral Society, under direction of Henry Gordon Thunder, at the Academy of Music Wednesday night, gave an excellent presentation of Mendelssohn's beautiful oratorio, "Elijah." Fully 200 voices were heard in the well-trained chorus, and the large accompanying orchestra did much to enhance the merits of the production.

Apart from the excellent chorus work, the solo numbers were given with dramatic force and lyric expressiveness. Herbert W. Witherspoon, in the great basso solo, "It is Enough," fairly roused the audience to enthusiasm, and Anita Rio, whose beautiful soprano voice has given her high place among concert singers, was equally effective in her lyric endeavors. William H. Pagdin, tenor, and Gertrude May Stein, alto, were the two other soloists who contributed materially toward a most noteworthy production of this masterpiece of the classic-romantic school, and the concert was made further enjoyable by the singing of a quartette composed of Elizabeth Smith, soprano; Marie S. Langston, alto; W. J. Adams, tenor, and W. E. Brecht, basso. Sheppard K. Kollock was organist, and Benjamin Reisman, accompanist.

SINGER GETS \$60,000.

Ada M. Austin, Sole Heir of her Uncle,
John D. Yale.

HARTFORD, April 24.—Ada M. Austin of this city, a well-known soloist, will within a few days come into possession of a handsome estate through the will of her uncle, John D. Yale, who died in this city on April 25, 1905. Under it practically all of Mr. Yale's estate, which was inventoried at more than \$60,000, was left to Miss Austin.

After the payment of the specific bequests of \$5,500 and the legal expenses, the balance will go to Miss Austin, and that is believed to be close to \$50,000 by the accrued earnings of the securities.

E. PRESSON MILLER

LOUISA CAPPIANI'S PUPILS IN RECITAL

Jessie Shay, Miss Glenn Priest and Helen
Scholder Assist Students at In-
teresting Recital.

Eight advanced pupils of Mme. Luisa Cappiani, the well-known New York vocal teacher, were heard in a delightful concert in Carnegie Hall Chapter Room Monday evening, April 23. Assisting in the presentation of the programme were Jessie Shay, the pianiste; Miss Glenn Priest, the violiniste; and Helen Scholder, the 'cellist. Probably one of the most interesting numbers of the programme was the performance of Mme. Cappiani's "Ave Maria," which was sung by Sadie Elias in an effective manner.

Miss Scholder, the young 'cellist, who is a pupil of Karl Griener, repeated her previous successes which have been recorded in MUSICAL AMERICA, and gave added proof of her unusual attainments. Miss Shay played, as she always does, in truly artistic style. Her numbers were Schubert's Impromptu and Leschetizky's "Lucia," for left hand alone.

The other performers—Frank Dean, tenor; Grace Kerns, soprano; Mathilde Hallem McLewee, contralto; Clementine Tetedoux, soprano; Edna Vallens Purch, soprano; James Kane, basso, and Harriett Thorburn, soprano—sang their various numbers in a manner that reflected credit upon themselves and their teacher. The accompaniments were played by Kate Stella Burr-Ward, Mrs. Karl Griener and F. W. Riesberg.

WILLY HESS AS SOLOIST.

Violinist is Heard in Well Attended New
Bedford Concert.

NEW BEDFORD, MASS., April 23.—An audience that completely filled Unitarian chapel attended the concert Tuesday evening, given by Professor Willy Hess, the concert master of the Boston Symphony Orchestra, assisted by Helen Reynolds, violiniste; Luise Leimer, contralto; Elizabeth Howland, pianiste, and Margaret Gorham, accompanist. The programme follows:

Fantasia Appassionata, Op. 35. Vieuxtemps
Songs:
a "Knowest Thou that Fair Land." Thomas
b "Sapphic Ode." Brahms
c "Wintersong." H. Koss
Suite for two Violins and Piano, Op. 71. Maurice Moszkowski
(New, first time.)
a Romance, Op. 42. M. Bruch
b Moto Perpetuo, Op. 34. F. Ries
Songs:
a "Enticement." Dessauer
b "I Am Wearing Awa." A. Foote
c "The Years at the Spring." Mrs. H. H. A. Beach
Two Hungarian Dances. Brahms-Joachim

Mr. Hess's performances were marked by a sympathetic tone, and effective interpretation. He was at his best in the Moszkowski suite.

Milwaukee Maennerchor Concert.

MILWAUKEE, April 18.—The Milwaukee Maennerchor, under the direction of Albert S. Kramer, was heard in its twenty-third concert at the Pabst Theatre, Tuesday evening, the concert being attended by a fair-sized but appreciative audience. The chorus was ably assisted by Mme. Mabel Sharp-Herdien, a Chicago soprano, and Harry Murer, a local tenor.



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TERMS CHICAGO MOST MUSICAL OF CITIES

FREDERICK A. STOCK VENTURES HIGH PRAISE OF ORCHESTRA'S HOME.

Declares no other City in America Its Equal in Musical Appreciation—What He Has Accomplished.

CHICAGO, April 24.—According to Frederick A. Stock, conductor of the Theodore Thomas Orchestra, this is the most musical city in the world.

"Chicago has gone into music with the same marvelous energy it shows in commerce," he said. "There was never anything like this city in commerce, in building itself up from nothing. It is doing something the same in music—never before has an orchestra of the first rank been built up in so short a time and made a permanent institution as the Thomas Orchestra.

"In fact, you could hardly find a more musical people. When Richard Strauss was here, two years ago, he said it was a common mistake in Europe to say that Americans are not musical. He said his audiences here were as intelligent and warm as those in any European country. And Strauss was right. He knew."

Little by little Frederick Stock is becoming known to Chicago, where little more than a year ago he was almost unknown. So modest is the man, so lacking in what is best termed "push," that Chicago has taken some time to get acquainted with him.

When Theodore Thomas died, January 4, 1905, Mr. Stock was almost wholly unknown, except to musicians.

"Who is conducting?" was the universal question at the memorial concert the Sunday after the great maestro's death, as the young man, tears dimming his eyes, led the orchestra to the awful heights of Strauss' "Death and Transfiguration" and the Siegfried funeral music—music that tells the whole mystery of immortality and frail mortality in terms of tone.

So Mr. Stock stepped into the place made vacant by the man who practically founded orchestra music in America.

At first he was only temporary conductor, while thoughts of getting such men as Weingartner or Safonoff, or Mahler, or Von Schuch, or Mottl filled the thoughts of trustees and musicians. Mr. Stock said nothing, but worked much. In the first place he was modest, and had no airs or affectations. Then he was drilled in the Thomas methods, and he knew the orchestra like the alphabet. All the formidable complexity of this great piece of musical apparatus, that can match the thunder and rival the voice of soft waters, that can paint a thousand tonal colors in its myriad-hued radiance, were to him simple as any folk song.

He became so popular, and he gained the applause of discriminating critics to such a degree that there was nothing to do but elect him permanent conductor. And when the year was up, a month ago, he was re-engaged for a term of three years.

In methods he is in singular contrast to Thomas. The "Old Man" was a despot, and he ruled the orchestra with an iron hand.

Mr. Clark's Final Recital.

CHICAGO, April 23.—Charles W. Clark, the barytone, gave his final recital of the season in Music Hall April 15, and in spite of the conflicting attractions of an Easter Sunday, again had an audience fair in size and hearty in appreciation. Since his return from Europe Mr. Clark has given three recitals in all, to say nothing of incidental appearances at orchestral or choral concerts.

On this occasion he was again in splendid voice, disclosing a ringing sonority of tone, much subtlety in varied expressive vocal shadings and the remarkably clear and perfect enunciation which does so much to make his singing significant and enjoyable.

MME. SCHUMANN-HEINK—HER AMBITIONS, HER SELF.

GREAT CONTRALTO SPEAKS INTERESTINGLY OF AMERICA AND HER RECENT EUROPEAN TRIUMPHS



MME. SCHUMANN-HEINK AND FAMILY.

Reading from left to right: Upper Row:—Mme. Schumann-Heink and her sons, Hans, Henry and Walther; Lower Row:—Ferdinand, Maria, August and George Washington.

When I was admitted to the villa Madame Schumann-Heink and her family occupy on the brow of a hill at Eudlow-on-the-Hudson, I immediately felt the "Gemuthlichkeit" of the Fatherland. It is in the very atmosphere of the place, suggestive of the cosy little chats in store for those who pass its threshold. While waiting for the great contralto who has established herself as such a prime favorite in the hearts of the American people, her husband, Mr. Rapp, gave me an interesting sketch of the almost incredible success attending her recent tour in Europe.

"She did not intend to sing when we went over," said he. "The object of our trip was to get her sons out of the clutch of the German government and bring them back to America with us, but we disposed of the business more quickly than we had expected. The managers got after her and in the eight weeks we were there she sang twenty-seven times, in Hamburg alone, eight times. They were mostly concert engagements as she did not care to bother with opera, but she did sing in opera once in Hamburg and once in Vienna."

At this juncture the singer herself appeared and after a cordial greeting began to talk freely of her trip.

"Yes, I brought back my three boys. The three youngest children were here already and now I have them all with me excepting my married daughter, who lives in Dresden, and my eldest son, August, who is married and living in Hamburg. He is twenty-three. The two eldest of these, Hans and Heinrich, are going into business here and the third, Walther, will study to be a marine engineer. Then there are Ferdinand and George Washington and the little girl is Maria."

"Did you hear any new operas while you were away?"

"No, my time was so taken up with engagements that I had really no chance to hear anything. As for next season, I begin my engagement at the Metropolitan in February after a long concert tour. Already I have sixty-five concerts booked and in October and November I have no dates left. New rôles? Not that I know of now, though I should like to sing *Azucena*."

"You have never sung *Carmen* here," I remarked, "and yet in Germany I heard constantly of 'Die Schumann-Heink als *Carmen*.'"

"Perhaps you wouldn't believe it," she

replied, "but *Carmen* was one of my most successful rôles. Brahms came all the way from Vienna to Hamburg to hear me sing it and he used to say to me afterwards, 'For me you are the only *Carmen*.' But I am too old for it now," she laughed.

"What about *Orpheus*?"

"Oh, I should like to sing it here, but in German, of course. I much prefer to sing in my own language. No matter how familiar a singer may be with a foreign tongue the extra attention he must pay to the text and the pronunciation, which is inevitable, must prevent him more or less from losing himself in his rôle."

Take almost all the great artists. Haven't you noticed a certain restraint when they sing in other languages that is otherwise lacking? My teachers? I had none excepting my ear and my brain. I listened to others and learned in that way what to do and what not to do. When once I have sung a rôle I know it and never practice it again, but I sing scales every day with such a small voice, measuring by the tip of her finger. "So many young singers make the great mistake of practicing forte—it is not only unnecessary, but injurious. The training of the voice is such a problem nowadays, anyway. Great artists are not necessarily good teachers; as a rule, they do not take pains enough with the details and the fundamental principles of voice building. Then so few teachers recognize the individuality of the voice. Voices vary so much in color, and a dark voice, for instance, must not be trained like one of brilliant color even if of the same range. But few teachers understand that."

As we sat around the table at a typical German Kaffeeklatsch the conversation turned on life in Germany.

"I could not live there again," she cried with emphasis. "It is all so small. No, this is the country where one can live one's own life. Now I have bought a beautiful place in New Jersey just near Montclair and we move there next month. It is quite uncultivated but so beautiful! We have ninety acres of land, most of it wooded, and overlooking the Passaic River. We shall have such good times there and it will be just the place for the children. I am going to have cows and chickens and enjoy life thoroughly now."

She sings in June at the Newark Festival and will then rest till she goes to Europe again for the Bayreuth and Munich Festivals.

L. J. H.

NIKISCH BROKE HIS CONTRACT WHEN HERE

FORCED TO PAY \$5,000 FORFEIT TO BOSTON SYMPHONY ORCHESTRA BACKER.

Had Agreed to Remain Five Years, but Left Twelve Months Sooner—Critics Still Unfavorably Disposed.

BOSTON, April 24.—That Arthur Nikisch will not return to Boston to be the successor of Wilhelm Gericke of the Boston Symphony Orchestra, as he was his predecessor, seems certain in view of the fact which has just leaked out that, when last in this city, Nikisch broke his contract with Major Higginson, and thereby forfeited \$5,000.

When Nikisch came here, he signed a contract for five years with a clause providing that he should pay a forfeit of \$5,000 if he left sooner than the stipulated time. At the end of four years, Nikisch decided to leave, but Major Higginson, discovering this, enjoined his departure and obliged him to pay the \$5,000.

From what is known of Major Higginson's opinion on the subject, it is certain that he would not again have him, for it is an open secret that the financial sponsor and founder of the Boston Symphony Orchestra has none too high an opinion of Nikisch's ability as a conductor. The Boston critics are still unfavorably disposed towards him, and, from news received by them and others in this city, they have drawn the conclusion that Nikisch has not improved much since he was here.

WORCESTER SINGERS PRODUCE "MIKADO"

Amateur Talent Heard in Gilbert and Sullivan's Tuneful Operetta.

WORCESTER, Mass., April 24.—The Worcester Operatic Company, which gave a presentation of the comic opera "Patience" in Worcester Theatre in February, under the direction of Charles M. Pyke and with marked success, produced the Gilbert and Sullivan opera "The Mikado" in the same theatre last week for the benefit of the Worcester Light Infantry, the City Guards and the Wellington Rifles. The cast was as follows: *The Mikado*, E. R. Cummins; *Nanki-Poo*, A. K. Miller; *Ko-Ko*, Lord High Executioner, Charles E. Hitchcock; *Poo-Bah*, Lord High Everything, Dr. A. J. Harpin; *Pish-Tuft*, W. I. Brown; *Knee-Ban*, A. Tulloch; *Yum-Yum*, Elizabeth Roberts Rice; *Pitti-Sing*, Dorothy Mac-Taggart Miller; *Peep-Boo*, Mabelle Gladys Beals and *Katisha*, Helen A. O'Gorman.

The chorus of Japanese maidens was as follows: Josephine Fisher, Lavinia Carpenter, W. H. Remington, I. G. Saunders, Anita Lamotte, Grace Watkins, Corine Morin, Rose Rousseau, Anna Vibert, Lena Cormer, Mildred King, Belle Allard, Anita Allard, Laura Bordeaux, Grace Darling, Edna Haskill, Nell Ashcroft, Marion Mitchell, Helen Cooney.

Chorus of Japanese Noblemen:—Louis Fournier, Walter Chapman, Herbert Paget, F. A. Stevens, B. A. Dumont, J. A. Gleason, L. Worcester, W. L. Hildreth, George Batty, Frank Hodge, F. J. Belisle, John Horgan, Allister Tulloch, Wilfred Jacques, W. W. Lassey, H. E. Carrico, L. F. Park, J. H. Eaton and G. W. Bent.

Mr. Griener's Recent Appearances.

Karl Griener, the cellist was heard in solos twice, within the last ten days, in New York. Mr. Griener played in Carnegie Hall on April 18 and at a private musicale on April 23. Together with Mrs. Griener, he gave a cello and song recital in Garden City, L. I., yesterday, (April 27).



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JOHN K. PAINE DEAD FROM PNEUMONIA

DEAN OF AMERICAN COMPOSERS
SUCCUMBS SUDDENLY TO
DREAD DISEASE.

Was Director of the Musical Department of Harvard
University and a Noted Figure in the Musical
World.

CAMBRIDGE, MASS., April 25.—Prof. John Knowles Paine, director of the musical department of Harvard University, died suddenly today at his home in this city from pneumonia.

John Knowles Paine was born in Portland, Maine, January 9, 1839. He was a pupil of Kottschmar at Portland and of Haupt, Fischer and Wieprecht in Berlin from 1858 to 1861. After a series of concerts in Berlin and various American cities, he settled in Boston as organist of West Church on Cambridge street. In 1862 he became teacher of music at Harvard University and organist at Appleton Chapel, Cambridge. Since 1876 he has occupied the professorship of music at Harvard. He was a fine concert organist.

As a composer, his first classical period was followed by a return to romanticism and he was one of the leaders in the development of American music. Among his compositions are a Mass in D; an oratorio, "St. Peter"; a Centennial Hymn played at the Philadelphia Exposition in 1876; "The Realm of Fancy," a cantata; "The Nativity," a cantata; "Song of Promise," another cantata; two Symphonies in C and A, and two Symphonic Poems in D minor on "The Tempest," an overture to "As You Like It," and a number of pieces for string quartettes, organ numbers part songs and songs.

DR. ZIEGFELD SAILS.

Director of the Chicago College of Music
in Quest of New Teachers.

Dr. Florence Ziegfeld, director of the Chicago College of Music, sailed for Europe on April 24, this being his one hundred and twenty-fifth trip. He will visit many of the prominent artists while abroad and expects to make some valuable acquisitions to his teaching staff.

When seen on the day prior to his departure he expressed himself as more than pleased with the unprecedented success of the Chicago College this season. Since September last 4,156 pupils, representing many parts of the world, have been enrolled.

PIANIST WEDS MILLIONAIRE.

ane Olmstead of Detroit the Bride of
Edward Thaw.

DETROIT, April 23.—Edward Thaw, of Pittsburgh, son of Mrs. William Thaw, and brother of Harry K. Thaw and of the Countess of Yarmouth, was married today to Jane Olmstead, of Detroit. The bride is an accomplished pianiste and made a decided hit at her public appearance in Detroit a year ago.

After a wedding breakfast the couple left for New York. They will spend their honeymoon in Europe.

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Pianist and Teacher
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131 East 17th St., New York, N. Y.

OPERA STARS TELL OF EXPERIENCES

(Continued from page 1)

brought up on it from his childhood?" At Oakland all thoughts of grass were dismissed. The railroad hands let loose two carloads of live stock, with instructions to us to take what we wanted.

By Enrico Caruso.

I was at the Palace, and the shock nearly threw me out of my bed. I flung open my windows, and I think I let out the highest notes I ever hit in my life. I don't know why I did this. I guess I was too excited to do anything else. I then got down in the hall in my night dress, but later I got on my clothes and saved three trunks by holding up three Chinese who tried to steal them, at the point of my revolver. I went up to Lafayette Square and slept on the grass and then tried to get into the square. The soldiers pushed me back with bayonets. I pleaded with them, but they would listen to nothing. I had under my arm a large photograph nearly three feet square, given me by the President: there was written on it: "From Theodore Roosevelt, with kind regards." When I showed this to the soldiers one of them said: "If you are a friend of Teddy, come in and make yourself at home." They gave me the best place they could find on the grass.

By Marcella Sembrich.

I was waked suddenly in my room at the St. Francis by the plaster and furniture falling on my bed. The piano was thrown clear across the room. I sprang out in my night clothes and rushed out in the hallway, where I found other guests running about. I got downstairs in my bare feet before I realized what I was doing. I then went back and got my clothes, dressed hurriedly and got out and went into Union Square, where I met Pol Plancon. We went up the hill with Madame Eames and Dr. Tevis, who kindly invited us to his house. We sat upon the steps until the fire drove us away, and finally took refuge on the sand banks of the water company reservoirs.

By Olive Fremstad.

I was staying at the St. Dunstan Hotel. The earthquake shook me out of bed. Crawling to the window, I saw the whole facade of the building pile down into the street. I called to my maid, Marie, and she assisted me to dress. Then I got several porters and had my trunks carried out into a little park near the hotel. I was suddenly seized with a desire to get the roses that some one had sent to me the night before, and I sent a porter into the hotel for them. When I got the roses I hugged them to me and it seemed to make me feel better. Some kind gentleman bought me sandwiches and I asked him to get me a carriage and an express wagon for my trunks, when I learned that the Oakland ferry was running. He got a carriage and a little wagon and all my trunks were strapped on them. Naked and dirty people were running through the streets, some of them screaming and tearing their hair. When I got into the carriage I was still hugging my roses. I held onto my maid, Marie, who was flighty from fear. Oh, what a terrible ride, that was through the streets! Finally we got down through Chinatown, running the entire length of it. There were thousands of Chinamen on the roofs and running about in the streets, their little pigtailed streaming out in the wind. Some were lying in the little streets, dead; some were crawling about and screaming from their injuries. At last we got to the ferry and crossed over to Oakland. I saw a train and ran for it. It was a local train running out to Ogden. There I got off and waited for the Overland Limited that came along the next day with other members of the company. I left my maid in Ogden to take care of my trunks and see that they got East. I am not going to sing at any benefit. I wouldn't be able to. I am going to Germany on the first boat that leaves after my trunks come here.

By Louise Homer.

After I got out of the hotel in my night robe I did not feel like going back and taking any more chances on my life. The furniture danced all over the room, and the wardrobe fell flat. Glass was scattered, and I thought the end of the world was coming. My husband in getting out carried some of his extra clothes and loaned me a pair of trousers to wear temporarily. We went up on the hill, and a Mr. Pope, on Pacific avenue, took us into his house. We were afraid to go indoors, and slept all night in his auto and were very comfortable. His cook gave me a pair of shoes.

By Edyth Walker.

When I awoke at the Palace the room was rocking like a steamer at sea. The piano danced out into the middle of the room and a trunk landed on my bed. The door was jammed and after I unlocked it I had hard work to get out. I threw a wrapper over my night clothes and when I got in it a number of other ladies of the company were dancing around in the hall with hardly anything on. Yet after the first scare was over, everybody seemed cool. Some friend got back and got my clothes. I slept on the ground part of the night at a place I think they called Geary street. Then Mr. and Mrs. Campbell, friends of the company, took us in and gave us shelter.

By Bessie Abbott.

I was at the Palace, and woke up with everything falling about my room. I got into the hallway in my night clothes. The hall was filled with dropping plaster. My maid went back and got a handful of clothes. Afterwards we both went back and packed four trunks with the fire blazing around us. I cut my feet badly on broken glass. A chandelier crashed to the floor. I stayed at Mrs. Simpson's on the hill, but did not dare to stay in the house and did not remove my clothes.

By Bella Alten.

I woke up with the clattering of glass and a chandelier near the foot of my bed swinging. It fell and landed on the bed. I gathered myself up into a ball when I saw it coming and nearly went through the headboard of the bed. Then I jumped up and ran round trying to find the door to get out, and for a few moments was nearly daft. When I got out in my night clothes I fell down stairs in a heap. Some gentleman, a stranger, picked me up in his arms and carried me out into the street, and then some of them went and got my clothes. I don't know where or how I managed to dress. We got down to the ferry in a coal wagon, sitting on what baggage the company had. The ashes were falling in all directions. Our faces were blackened with soot. We looked as if made up for "L'Africaine." I saw sights that took my heart out. Hunger and thirst everywhere. Dead bodies and wounded men. I got some bread to eat, but couldn't eat, for I saw a woman and child hungry, more so than I was.

By Pol Plancon.

I was up at the time looking out of the window to see what sort of a city it was. Suddenly everything seemed to swing. I felt like a bird in a swinging cage and there seemed to come a strange growling sound like a wild beast in anger and a rumbling noise. The place was swaying. It was the top story of the St. Francis, and I thought that each sway would be the last. I got downstairs in my underwear and overcoat, and afterward in the square I met Sembrich and Eames. Everyone was calm. The calmness of the American is wonderful. They are the coolest people in the world in the face of danger, and the women are as calm as the men. I never saw such wonderful grit and nerve in my life. Every one acted as if the whole thing was scheduled and they had been expecting it. No one lost his head for a moment.

KRIENS A COMPOSER OF SOME PROMISE

Dutch Violinist Gives Concert of Own
Works in Carnegie Hall.

Christiaan Kriens gave a concert of his own compositions at Carnegie Chamber Music Hall, New York, on April 28. Mr. Kriens is a composer of promise rather than of achievement. He has a good sense of rhythm, used to the point of mannerism; fair technical skill, and a superficial melancholy. The latter is probably a symptom of his youth, which he will overcome in the course of time. To judge from specimens of his work played at the concert, he will probably develop gifts which already sprout like little oases in even his least promising work. His best number was "Albumblatt," a piano number played delightfully by Mrs. Kriens, who, though possessing a small technique, has a charming touch.

Of the singers, Jeanne Ferenczy and Edmund Jahn deserved the applause they received for their good work, for the songs allotted to them were of a rather trivial nature. The violin-concerto and 'cello numbers played by Mr. Kriens and Hans Kronold were of a similar character. There were some good ideas, well worked out, in the first movement of sextette for piano and string instruments.

NEW SCENERY ORDERED.

Conried Takes Steps to Replace Burned
Material.

Heinrich Conried was asked yesterday whether, in order to give opera next Winter, he had taken steps to replace the scenery destroyed in San Francisco.

"That I did within a few hours after the first news reached me," he said. "I wired to every large firm I knew of in Europe to reserve me time and men. I must have new scenery. I am going to give opera next Winter. And I am not Mr. Hammerstein. I must have time."

TOWNSEND FELLOWS TO CONDUCT CHOIR

New York Basso Will Have Charge of
Musical Services in Rev. Dr. Peters's
Baptist Church.

The personnel of the choir in the Baptist Church of the Epiphany, New York, will be changed completely after May 1. The quartette will sing under the direction of Townsend H. Fellows, and will include these singers: Mrs. Willis A. Turnbull, soprano; Mrs. J. Corwin Salter, contralto; S. Ward, tenor, and H. A. Spaulding, basso; Magdalen S. Worden will be the new organist.

Mr. Fellows is the basso soloist in the Church of the Incarnation, and will sing at the Church of the Epiphany only on Sunday evenings. He has previously sung at the Bloomingdale Reformed and First Baptist Churches. Mrs. Turnbull was at one time the soprano at the First Baptist Church, but has not been doing church music this past year. Mrs. Salter leaves the First United Presbyterian Church to go to the Church of the Epiphany. Messrs. Ward and Spaulding are young men of promise, who have been pupils of Mr. Fellows.

A large chorus has been organized to augment the choir for special monthly musical services.

SOUSA AND HIS BAND

Grand Climax Concert

AT THE

Hippodrome, N. Y.

SUNDAY EVENING, MAY 6

ELABORATE PLANS FOR CINCINNATI'S BIG MAY FESTIVAL

MUSICIANS THROUGHOUT
COUNTRY TURN TO
OHIO CITY.

Chief Interest Centers About the Appearance of Sir Edward Elgar, Great English Composer, Who Will Conduct Performance of His Own Works.

CINCINNATI, April 24.—With the arrival of Sir Edward Elgar, the English Composer, who will conduct the performance of his own works at the Cincinnati May Festival next week, everything seems to be in readiness for a memorable series of concerts.

The Festival Board of Directors does not expect to have a balance of profit. It hopes it may come out even, but with an expense

\$2,425, making the total cost of the boxes to their several buyers \$3,425. The highest price was paid by Mrs. Dr. C. R. Holmes,

Wednesday evening Elgar's "The Apostles" will be given under the direction of the composer, who will make his first ap-

CONCERTS TO BE GIVEN
AT A TOTAL EXPENSE
OF \$40,000.

Ten Boxes in Music Hall Offered at Auction Bring a Premium of \$2,425—Impressive Memorial to Theodore Thomas at First of Series.

Beethoven's Ninth Symphony. Practically all the Festival soloists will take part, Sir Edward conducting "Gerontius."

Sir Edward Elgar has made one visit to the United States only,—last June, when he came to Yale University to accept the degree of Doctor of Music. He made no



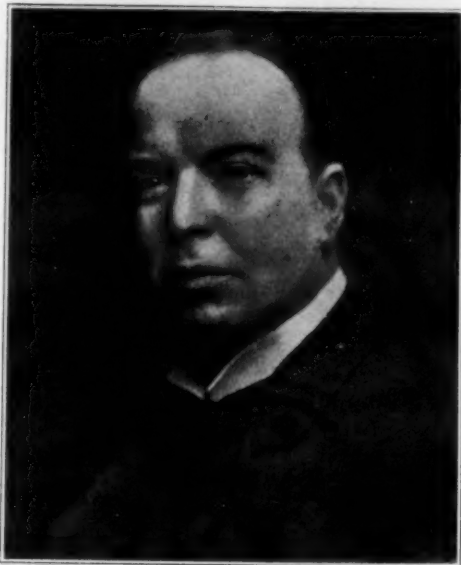
MME. JOHANNA GADSKI,
Leading Soprano Soloist engaged to sing at the Festival in Cincinnati next week.

of forty thousand dollars, this is still problematical. However, in view of the business success of the 1904 Festival, it is not impossible.

A great orchestra, the best soloists of England and of the United States, a chorus of four hundred voices who have practiced two or three times a week under Mr. Van der Stucken since September last, one thousand school children in the Friday evening concert, May 4, and a community alive and appreciative of what is being done for the honor of Cincinnati, are some of the features which mark the coming festival.

Mrs. Theodore Thomas writes to the Festival Directors of her appreciation of the tribute to her husband, in setting apart the opening concert as a "Memorial to Theodore Thomas."

Ten only of the twelve boxes in Cincinnati Music Hall were offered at auction, and these brought a total premium of



JOHN COATES,

Eminent London Tenor, who will make his First Appearance in this Country.

representing herself and her brothers, Julius Fleischmann and Max Fleischmann. They paid \$300 premium, the total cost of the box being \$400. The Festival Directors set apart a box for Lady Elgar.

Sir Edward and Lady Elgar are quartered at the Country Club, where the distinguished musician plays golf when he is not rehearsing.

The opening concert, May 1, is a "Memorial to Theodore Thomas" and the programme includes Bach's cantata "God's Time is Best," the "German Requiem" by Brahms, and two selections from Wagner's "Goetterdaemmerung," with Madame Gadski. The soloists at this concert are the two distinguished English singers who come specially for the Festival, John Coates, tenor, and Ffrangcon Davies, barytone, as well as Madame Louise Homer, and Messrs. Witherspoon and Clark.



LOUISE HOMER,

In Chicago Hospital, but Who Hopes to Sing at Festival.

pearance as conductor in the United States. The soloists are Mrs. Kelsey, Madame Homer, and Messrs. Coates, Davies, Witherspoon and Clark.

The Friday evening programme, May 4, is orchestral and as soloists appear Mr. Davies and Mr. Witherspoon and in addition the chorus of one thousand school children will be heard in Benoit's "Into the World," and Mr. Van der Stucken's "Pax Triumphans," a work of large scope demanding an orchestra of over one hundred players.

The afternoon programme on Saturday is orchestral with Madame Gadski and Mr. Witherspoon as soloists. Tchaikowsky's "Pathetique" Symphony, and the "Love Scene" from Richard Strauss' "Feuersnot" being the principal numbers. On Saturday evening, the programme closing the Festival consists of Elgar's "Dream of Gerontius" and



JANET SPENCER,

Who will be heard in Contralto Solos at the Festival.

the programme closing the Festival consists of Elgar's "Dream of Gerontius" and



MRS. CORINNE RYDER-KELSEY,
Soprano Soloist at the Cincinnati Festival.

public appearance at that time, but hastened back to England.

The best of the music editors of the United States will be present at the May Musical Festival, and have already reserved their seats. Among them are Henry E. Krehbiel, New York "Tribune"; Richard Aldrich, New York "Times"; W. L. Hubbard, Chicago "Tribune"; F. H. Griswold, Chicago "Record-Herald"; Glen Willard Dunn, Chicago "Inter-Ocean"; Jennie Mix, Pittsburg "Post"; Charles N. Boyd, Pittsburg "Gazette"; Mary W. Howard, Buffalo "Express"; Mrs. Mary E. Burke, Buffalo "Courier"; Wilson G. Smith, Cleveland "Press"; Walter E. Campbell, Toledo "Blade"; Walter Lancaster, Indianapolis "News"; Mrs. Ellen May Smith, Columbus "Dispatch"; T. T. Frankenburg, Columbus "State Journal"; Mrs. Emma Ekling, Columbus "Press"; Edmund F. Grand, "Musical America," and Thomas Tappen, New York "Journal of Education."

OPERA TOUR ENDING.

Savage Forces to Close Season in Rochester in May.

The last weeks of the itinerary of the English Grand Opera Company are rapidly being blocked out, and the highly successful season of this admirable lyric organization ends in Rochester the first week of May.

The tenth annual season of this company has been marked with a succession of record-breaking engagements and new territory has been broken, and the artists who have scored so successfully in "The Valkyrie," "Tannhauser," "Rigoletto," "Faust," "Lohengrin" and "La Boheme" have been marked with social attention everywhere.

Aeolian Hall Concert.

At Aeolian Hall, in New York, on Saturday, April 21, Morse Wemple, barytone, and Ernest Hunter, organist, were the soloists in the presentation of an attractive programme of Beethoven, Wagner, Schumann, Chopin, Chadwick and Parker numbers.

ELLEN BEACH YAW SINGS.

California Artiste, Soloist at Victor Herbert's Concerts.

Victor Herbert's programme, evenly divided between classical and popular music, pleased a large and enthusiastic audience at the Hippodrome concert April 22. His orchestra played delightfully Bizet's "L'Arlesienne" and Grieg's "Peer Gynt" suites and Rossini overture to "William Tell," while his own music, selections from "Dolly Dollars," "Babes in Toyland," "Nordland" and "Mlle. Modiste" went with the usual swing that always creates a demand for more than the scheduled numbers.

Ellen Beach Yaw was the soloist and, though suffering from so severe a cold that a substitute (Miss Blanche Duffield) was in the wings in case of collapse, she sang very sweetly the "Caro Nome," from Rigoletto, and the Queen's aria from "Les Huguenots." Her last encore, "The Swanee River," was sung with feeling that touched to the heart.

SOUSA'S "CLIMAX" CONCERT.

Great Tour to End in New York Hippodrome on May 6.

As triumphant finale to his twenty-eighth semi-annual tour, John Philip Sousa will give a "Climax Concert" at the Hippodrome on Sunday evening, May 6. The tour just closing has taken the Sousa organization of fifty players and four soloists into 186 cities of thirty-one different states, in the period covered by the months of January, February, March and April. The number of concerts given was 231; the number of miles travelled, 16,000.

The programme for next Sunday evening is a "special" one, and one sure to prove interesting and delightful. It is titled "Programme of the Nations" and will present masterpieces from England, Germany, Italy, France, Russia, Hungary, Norway, Austria, Bohemia and America.

Mrs. A. M. Virgil, the founder of the celebrated piano school of New York, will present Miner Walden Gallup in a piano recital at the Superior street Baptist Church, in Cleveland, O., May 2. Mr. Gallup is now touring the West with Mrs. Virgil.

WESLEY WEYMAN PLAYS.

Young Pianist Greeted by Large Audience in Mendelssohn Hall.

Wesley Weyman gave a piano recital at Mendelssohn Hall, New York, on Thursday, April 19, before a large and appreciative audience. His programme, a poorly constructed one, included Brahms's Sonata in F minor, op. 5, the Grieg Ballade, op. 24, groups by Chopin and Schumann and Liszt's "Rigoletto" Transcription.

In choosing the Sonata—one of those larger Brahms compositions demanding a broad intellectual grasp and masterly treatment, Mr. Weyman was ill-advised, for, while giving many evidences of possessing musical feeling and temperament, he was by no means equal to his task. The first movement lacked the bold, impetuous handling it requires, the dreamy tranquility of the Andante was disturbed by distortions of the rhythm, and the Scherzo was marred by thick pedalling. In the Grieg Variations, as occasionally in the Sonata and his other numbers, he revealed pleasing qualities of touch, but he lacks gradation of tone.

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"ST. URSULA" READY TO BE PRODUCED

CATHOLIC DRAMATIC ORATORIO SOCIETY'S DEBUT SET FOR MAY 2.

To Be Heard In Madison Square Garden in Cowen's Great Work—Selma Kronold, the Moving Spirit.

The Catholic Dramatic Oratorio Society founded for the purpose of producing the better class of musical works, is now holding its final rehearsals for the presentation of Cowen's oratorio "St. Ursula" at the Madison Square Garden Concert Hall Wednesday evening, May 2.

A fine production of the great work is promised, and Mme. Selma Kronold, who has devoted so much time and energy to make the first public performance a success, is more than delighted with the prospects.

The chorus includes one hundred voices. Mme. Kronold will sing the leading soprano rôle of *Ursula*, Margaret Keyes will assume the rôle of *Ineth*. Edward Barrow will be the *Conan*, W. H. Keith the *Dionotus* and Francis Motley, barytone soloist at St. Patrick's Cathedral, will have the rôle of the *Chief of the Huns*.

Archbishop Farley is much interested in the success of the society's first public production, and with many of the clergy of the archdiocese, is a patron of the affair.

The patrons include the Right Rev. Mgr. John Edwards, V. G.; the Right Rev. Mgr. Joseph F. Mooney, V. G.; the Right Rev. Mgr. Charles McCready, the Right Rev. Mgr. J. H. McGean, the Rev. Henry A. Brann, D. D.; the Rev. John P. Chadwick, the Rev. M. J. Considine, the Rev. William O'Brien, Pardon, S. J.; the Rev. John Talbot Smith, John D. Crimmins, Chauncey M. Depew, Dr. Henry Hall Forbes, General James R. O'Beirne, Mr. Morgan J. O'Brien, James A. O'Gorman, Dr. Francis J. Quinlan, Admiral Francis M. Ramsay, Herman Ridder, Admiral James H. Sands and Dr. James J. Walsh.

The patronesses are Mrs. William Arnold, Mrs. Thomas S. Brennan, Miss Mary Crimmins, Mrs. Joseph Dillon, Mrs. T. C. T. Crain, Mrs. Augustin Daly, Mrs. Chauncey M. Depew, Mrs. James Devlin, Mrs. M. F. Duham, Mrs. William J. Fanning, Mrs. George Floyd-Jones, Mrs. Henry Hall Forbes, Mrs. Henry Le Barbier, Miss Leary, Mrs. John H. McCarthy, Mrs. David McClure, Mrs. John Morgan, Mrs. Edward Nott, Mrs. José De Navarro, Mrs. Joseph O'Brien, Mrs. Joseph J. O'Donohue, Mrs. Charles May Oelrichs, Mrs. Charles Steinway, Miss Lilian Tierney, Mrs. Jules Vatable, Mrs. Morgan J. O'Brien and Mrs. Thomas Ward.

William Lavin's Success.

LONDON, ONTARIO, April 21.—William Lavin, the tenor soloist in "The Creation," sung here April 17, made such a great success, artistically and personally, that he has been engaged as soloist when "The Messiah" is sung here next December.

Sousa in Montreal.

MONTREAL, April 21.—John Philip Sousa, "The March King," and his band filled the Arena to overflowing both afternoon and evening last Wednesday, between 4,000 and 5,000 people attending each performance.

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BEATRICE GOLDIE

NEW SOPRANO'S AMERICAN DEBUT

Grace Fobes Smith Makes Pleasing Impression on Philadelphia Audience.

PHILADELPHIA, April 24.—A charming song recital was given in Griffith Hall, April 19, by Grace Fobes Smith, a coloratura soprano, who has won a high position in Germany and Switzerland. This



GRACE FOBES SMITH,

The Charming Philadelphia Coloratura Soprano.

was her first appearance in America, and much interest attached to it because of the flattering notices she has received from foreign musical critics.

The programme included the aria "Ah fors e lui" from "Traviata," Moskowski's "Schlaflied," Taubert's "Der Vogel in Walde," Meyerbeer's "Schattentanz," aria from "Dinorah," and songs by Henschel, Wolf, Jensen, Rubinstein, MacDowell, Liza Lehman, etc. The verdict of the audience was distinctly flattering to Mrs. Fobes Smith. Possessing a clear-toned, melodious voice of unusual flexibility, she phrases artistically and sympathetically. In Taubert's "Bird" song her execution was perfect in intonation and in the "Traviata" aria, which she sang with ease, she proved herself a coloratura soprano of the most finished type.

REMEMBER NOCQUET'S DEATH WITH MUSIC

Young Men's Symphony Orchestra Plays Schubert's Unfinished Symphony to Honor Late Sculptor.

The season of the Young Men's Symphony Orchestra came to a close Sunday afternoon, April 22, in Carnegie Hall, New York, when a concert of considerable interest was given under the direction of Arnold Volpe. The orchestra was augmented by players from other organizations, and the programme contained numbers of Mendelssohn, Schubert, Mozart, Grieg and Tchaikowsky.

Schubert's "Unfinished" symphony was played in memory of Paul Nocquet, the late sculptor-balloontist. Susan Metcalfe, soprano, sang an aria from Mozart's "La Nozze di Figaro," while an old fashioned "Concertante," for four violins, by Maurer, was played by Messrs. Harry Weisbach, Jack Kasner, Max Jacobs and Isidore Moskowitz.

Before the concert opened Conductor Volpe presented, on behalf of the members of the orchestra, a loving cup to their president, Alfred L. Seligman, who expressed his appreciation in a little address.

Emulate Rubinstein Club.

BUFFALO, April 24.—The girls' chorus of the Lafayette High School, numbering eighty voices and directed by Rudolph von Liebich, will be known hereafter as the Lafayette Chorus. The members have decided to form a permanent organization in emulation of the Rubinstein Clubs of New York, Cincinnati, and Cleveland.

Schubert Quartette Concert.

BATON ROUGE, LA., April 23.—The Schubert Quartette gave a concert last week during the convention of the Louisiana State Teachers' Association. The quartette is composed of four New Orleans women—Corinne Bailey, soprano and director; Mary M. Conway, alto; Laloute DeGruy, soprano; and Katherine Corkery, alto. The concert was a success.

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ST. LOUIS AMPHION CLUB ENDS SEASON

Janet Spencer, Ellison Van Hoose and Miss Fritsche, the Soloists at Society's Last Concert.

ST. LOUIS, April 23.—The last concert of the Amphion Club, at the Odeon Thursday night, was attended by a large and enthusiastic audience. It was a thoroughly enjoyable affair, by reason of solo work, which was varied and excellent, and chorus numbers which were strikingly pretty. The soloists were Janet Spencer, contralto; Ellison Van Hoose, tenor, and Miss Fritsche, soprano.

It was really a night of encores. Mr. Van Hoose was brought back to sing "Cupid's Wings," by Hammond, after he had finished the "Prize Song," from "Die Meistersinger," and Miss Spencer, upon completing Verdi's "O Don Faltale," was made to sing Alicia Needham's "In Blossom Time." The club was also recalled after every number.

Perhaps the most undisputable "musical moments" of the evening occurred during the rendition of Miss Spencer's Verdi number. So magnificent a contralto has not been heard here in a long time—perhaps not since Muriel Foster sang in the same auditorium.

The club's most effective number was a unique composition, "The Cossack," in which the volume of sound seldom rose above a murmur, but which was always perfectly musical.

EMPTY SEATS GREET MARTEAU AT RECITAL

St. Paul Music Lovers Fail to Respond to Artist's Art.

ST. PAUL, April 22.—Henri Marteau, gave a delightful recital at the Metropolitan Opera House Tuesday afternoon. The recital was given under conditions which to say the least were discouraging. It is a sad commentary on the taste or lack of taste of St. Paul music lovers that so distinguished an artist should be allowed to come to a city the size of St. Paul, and depart without creating enough enthusiasm to hide at least a decent proportion of empty seats.

In the parquet not more than fifty persons occupied seats and in the balconies 200 would be a large estimate of the number of auditors. Marteau was plainly disheartened by the amount of unfilled space that faced him and it showed distinctly in the Sonata which opened the programme. Later, however, the player warmed to his own music and the few appreciative listeners were given the full benefit of his unusual interpretation and technical powers.

TO AID HENRY CLAY BARNABEE.

Original "Bostonian" to be Recipient of Benefit Performance.

Arrangements are in progress for a testimonial benefit to Henry Clay Barnabee and Mrs. Marie Stone MacDonald, widow of William H. MacDonald, of the once well known Bostonian Opera Company. The Bostonians were once eminent in the musical world, and Mr. Barnabee, Marie Stone, Tom Karl, Agnes Huntington, Zelle De Lussan, Juliette Corden, Camille d'Arville, Jessie Bartlett Davis, Hilda Clark, Alice Nielsen, Helen Bertram, W. H. MacDonald, Edwin Hoff and other artists were received by thousands of music lovers as representative and favorite singers of light opera. Since the disintegration of this organization the field has not been occupied. "Robin Hood" has been selected as the bill, with a cast that will include the most noted singers of the original cast, with other prominent artists. A feature of the performance will be a group of supernumeraries which will include Raymond Hitchcock, Frank Daniels, Jefferson De Angelis, William Collier and others.



Mlle. Poinot, formerly a dramatic singer, and a pupil of Duprez, is dead in Paris at the age of 80.

* * *

The Dutch 'cellist, Anton Bouman, a professor at the conservatory at The Hague, is dead after a long illness, at the age of 51.

* * *

Victor Alexander Joseph Warot, a tenor of considerable reputation, and subsequently professor of singing at the Paris Conservatory, is dead in the latter city, aged 72.

* * *

Mrs. Florence Terry, who in her younger days was a concert singer of some note, having appeared with Theodore Thomas' Orchestra at Chicago, died April 22 in New York, aged 76. She resided in South Orange, N. J., and her birthday was to have been celebrated on the very day she suddenly died at the house of a friend, she was visiting.

"ELIJAH" SUNG FOR 'FRISCO SUFFERERS

Boston People's Choral Union Acquires Itself Creditably in Oratorio.

BOSTON, April 22.—The ninth annual concert of the People's Choral Union was given in Symphony Hall this evening, and a distinct success was scored by this excellent organization. Mendelssohn's "Elijah," the most ambitious work yet given by the Union was produced and the production was creditable in every respect. The proceeds from the concert will be given to the aid of San Francisco sufferers.

The society was assisted by Mrs. Grace Williams, soprano; Elsa Heindl, soprano; Mrs. Bertha Cushing Child, contralto; Clara Standenmayer, contralto; George Deane, tenor; Charles Delmont, basso; Herman A. Shedd, organist; Edith Snow, accompanist, and an orchestra made up of members of the Boston Symphony orchestra, Jacques Hoffman, principal.

Mrs. Williams took the place, at very short notice, of Lucy Allen, who was ill. She gave an excellent performance of her solo numbers, and the other soloists, especially Mrs. Child were heard to advantage.

Damrosch in Norfolk.

NORFOLK, VA., April 23.—Walter Damrosch and the New York Symphony Orchestra scored a great success here last night. Mrs. Blanche Armstrong-Weinschenck, pianiste, was the soloist.

Eleanor Everest Freer

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LOS ANGELES HEARS ELLIS CLUB CONCERT

PROGRAMME INCLUDES A GOUNOD
MASS AND AN EXCERPT
FROM "PARSIFAL."

Chorus Acquits Itself Favorably in Presentation of Difficult Numbers—Mrs. Lottie Porterfield of Sacramento, the Soloist.

LOS ANGELES, April 24.—One of the heaviest programmes yet given by the Ellis club was offered by that body Tuesday night of last week at Simpson auditorium before an appreciative audience. The two principal numbers were the Gounod mass for male voices and the Grail chorus from "Parsifal." Added to these were several smaller compositions, repetitions from former programmes in part, but which were none the less welcome.

Gounod's "Messe des Orpheonistes" proved strong and churchly in style, an entirely different sort of structure from the Mercedante mass sung by the club a year ago almost to the day. In this and the "Parsifal" music the singers had heavy work cut out for them but they acquitted themselves well. Erskine Mead furnished the organ accompaniment for the mass and, with Mrs. Lott, the instrumental backing for the Grail music.

Mrs. Lottie Porterfield of Sacramento was the soloist of the occasion. She has a soprano of flute-like quality and is successful in the lighter and more piquant numbers, though the Massenet selection from "Le Cid" was beyond her natural limitations. Miss Geery acted as her accompanist.

MUSIC BY CHILDREN OF THE SETTLEMENT

Pupils of New York School Play in a Concert at Mendelssohn Hall.

Renewed proof of the delight which the children of the Music School Settlement in New York, take in listening to Music, was evident at the concert given in Mendelssohn Hall on April 19.

The programme included a symphony of Haydn's, played by the orchestra class under Mr. Mannes's direction, and with the help of professionals in the parts for wind instruments; a movement from Mozart's G major quartette, played by the "junior orchestra" of strings, an intermezzo from a piano quartette of Mendelssohn's, and Saint-Saën's prelude to "The Deluge" for string orchestra, six solo violins and organ. In addition to this, the orchestra played the accompaniment of Mendelssohn's D minor piano concerto, and there were solos for piano, violin, and cello, and Mrs. Francis Wellman sang a group of songs.

The Settlement pupils are all children; most of them very little ones. They play with every evidence of delight in what they are doing, with small trace of affectation or self-consciousness. They show in general musical disposition and the evidences of correct training.

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HOFFMANN QUARTETTE NOW GREAT FAVORITES IN BOSTON

COMPARATIVELY NEW ORGANIZATION GAINS PRESTIGE BY MUSICIANS PLAYING



THE HOFFMANN QUARTETTE,
Noted Aggregation of Talented Boston Players.

BOSTON, April 24.—The Hoffmann Quartette, composed of members of the Boston Symphony Orchestra, is one of the well-known musical organizations of Boston, and has won for itself an enviable position in musical circles. Each of the members is a soloist on his instrument. The Quartette was formed in 1902, and although it is one of the younger organizations, it has won immediate favor with the music lovers of this city, and other places where it has appeared, and such artists as Mrs. H. H. A. Beach, Anita Rio, Harold Bauer, Carl Stasny, Ernst Perabo and Felix Fox have associated themselves with the Hoffmann Quartette in its public appearances.

Jacques Hoffmann, founder and director of the Quartette, which bears his name, has played with the Boston Symphony Orchestra since 1890. He is an able musician, and, in addition to his playing, does considerable teaching, and

numbers among his pupils many who have already made most creditable records in the recital and concert field. He is a graduate of the Vienna Conservatory of Music. He finished his course at the age of seventeen, and was graduated with honors, winning the first prize. He played with the Royal Opera and Philharmonic Orchestras in Vienna, and became widely known as a soloist through many successful appearances in Munich, Vienna and other large cities.

Adolf Bak, who plays the second violin, is one of the first violins in the Symphony Orchestra. He is also a pupil of the Vienna Conservatory. He joined the Symphony Orchestra in 1900 and has appeared as soloist.

Karl Rissland, who plays the viola in the quartette, is also one of the first violins in the Symphony Orchestra. He is a graduate of the Leipsic Conservatory, and is one of the older members of the Symphony Orchestra.

Carl Barth, the cellist, is also from the Leipsic Conservatory. He is an old time player with the Symphony Orchestra, and was formerly a member of the Philharmonic Club of New York.

Worked Thirteen Years on Opera Dictionary

ST. LOUIS, April 24.—A book that has cost six hours' labor every day for thirteen years is now being completed in this city. It is the work of John Towers, a vocal teacher with a studio in the Musical Art building and living at No. 3660 Finney avenue.

The book is entitled "A Dictionary of Operas." It contains the names of upwards of 25,000 operas and operettas performed on the public stage from the earliest time to the present.

The compilation of a book of this sort first occurred to Mr. Towers in April, 1893. He was then 57 years old, but undertook the work, little realizing the extent of the task. He has exhausted every book in existence in every tongue.

Some idea of the extent of the work can be gained from the fact that if all the pages of the eight drafts were piled one on another and bound together the book would be over seven feet high or thick.

This book contains over 12,000 more operas than any other similar work that has ever been published.

It contains the names of 8,000 composers. In manuscript form there are 1,358 pages in Part I, 511 in Part II and 222 in Part III, a total of 2,091. Mr. Towers estimates that it should make a book of over 1,000 printed pages and the three parts will be bound in one volume.

Mr. Towers was born in Manchester, Eng., seventy years ago and was leading choir boy at the Manchester cathedral a number of years in his youth. He was primo basso of the Royal Academy of Music and a member of a number of singing societies in England and Germany, where he completed his studies.

He is also a lecturer on Shakspeare and a number of musical subjects, especially Beethoven.

PETITION EMANUEL TO CONDUCT IN ST. PAUL

DIRECTOR OF SAVAGE OPERA IS
WANTED FOR PERMANENT
ORCHESTRA THERE.

Memorial is Circulated Among Professional Musicians, Who Assure Him Moral Support in Undertaking—Acceptance is Likely.

ST. PAUL, April 24.—Leading musicians in this city are behind a well-defined plan to establish a permanent orchestra here with N. B. Emanuel, the eminent conductor of the Savage English Opera Company, as its resident director. St. Paul finds itself in a position to take this step upward musically. The new auditorium alone invites a larger musical effort, and the larger effort has naturally taken the form of a symphony orchestra.

Mr. Emanuel, who is known as a highly talented and trained musician, is anxious to establish himself in a city that shall be his home, and for this reason it is believed that he may be secured for St. Paul. A memorial is now being circulated among the music teachers of the place to effecting this end. The memorial, which already bears many signatures, reads in part as follows:

"We, the undersigned, professional musicians of St. Paul, inspired with a desire to augment the coming welfare of our city, wish to express hereby our interest in the coming of Mr. N. B. Emanuel, now principal conductor of the Savage Opera Company, as a permanent resident of St. Paul, and to pledge our moral support to any undertakings to which he may be elected the musical director. Mr. Emanuel's wide experience and eminent attainments as a conductor, give the amplest guarantee for the successful completion of a series of the finest possible orchestral and choral concerts, thereby placing St. Paul in such a position musically as its size and musical spirit warrants."

VON KUNITZ IN WASHINGTON.

Violinist is Assisted by Severin O. Frank in Recital.

WASHINGTON, April 24.—Luigi von Kunitz, violinist, assisted by Severin O. Frank, pianist, was the soloist at a recital given under the auspices of the Bloise School of Music here to-day. Mr. von Kunitz, who is the concert master of the Pittsburgh Orchestra, gave a charming interpretation of the Beethoven Sonata in A Major, Op. 47; Schumann's "Garden Melody" and "At the Fountain"; Paganini's Concerto and "I Palpiti." Mr. Frank played acceptably Beethoven's variations in C Minor, a Chopin Polonaise and a Liszt Rhapsodie.

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NEW YORK, SATURDAY, APRIL 28, 1906.

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

The experience of the artists of the Metropolitan Opera House during the San Francisco earthquake, and the subsequent fire, has been a most thrilling one, and all musicians or music lovers must rejoice that these great singers escaped with their lives and uninjured. Whether or not this experience will have any effect on their delicate nervous systems, only the future can tell.

So far as the Conried Opera Company is concerned, its loss will be fully \$250,000 in round figures. It will lose half of this sum in costumes and scenery, and the balance in lost profits and railroad fares. The personal losses of the artists will certainly be more than \$100,000. Mr. Conried has already contracted to replace the burned scenery and costumes for next season, and hopes to have them in readiness on the opening night.

SOME GOOD NEWS.

From Pittsburgh comes the good news that next February New York City is to hear the fine Pittsburgh Orchestra under its able conductor, Emil Paur, in connection with the Mendelssohn Choir under the leadership of A. S. Vogt. It is hardly necessary to speak of the high calibre of the Pittsburgh Orchestra, which has not been heard in New York City in four years and never under the baton of Mr. Paur. His orchestra ranks with the New York Symphony and Philharmonic, the Boston Symphony, the Thomas Orchestra and the Cincinnati Orchestra, and includes in its personnel many excellent soloists. Of Mr. Paur, only the best can be said and New York should certainly turn out *en masse* when the orchestra is heard here next February.

The Mendelssohn Choir is probably one of the best mixed choirs in the world—and this statement is not meant to detract in any way from the fame of Frank Damrosch's fine organization in this city. Mr. Vogt has done wonders

for music in the Dominion of Canada; and Buffalo, the only American city which has heard his organization, has acclaimed it for two seasons.

Nothing has been settled yet, so far as the programme is concerned, except that Beethoven's Ninth Symphony, op. 125, in D minor, will be presented.

LET US HELP THE SAN FRANCISCO MUSICIANS!

It is wholly unnecessary to expatiate upon the awful disaster which has overtaken the city of San Francisco. Hundreds of thousands of people have not only lost their all, but many of them have lost members of their families, relatives and dear friends. The catastrophe is almost unparalleled in the history of the world. Its force must fall with cruel weight upon the musicians, who have a hard life and a serious struggle for existence even under the best conditions. What this struggle must be—with San Francisco practically destroyed and many of the neighboring towns so injured that it will be some time before they can recover—needs no argument.

The whole country is aroused and is contributing not only money, but supplies. There is scarcely a village in which some fund is not being raised to help the sufferers. Surely where so much is being done, it is but just and proper that a special effort should be made to relieve the distress of the musicians and teachers, and for that purpose **MUSICAL AMERICA** calls upon the members of the musical profession, as well as the music-loving public, to raise a special fund. It would seem as if the Mutual Musical Protective Union and the Aschenbrödel Society of this city should take the matter up at once. A monster concert could easily be organized. Leading artists and musicians would, no doubt, gladly co-operate.

To such a scheme **MUSICAL AMERICA** will lend all the aid in its power and will buy a gallery seat for One Hundred Dollars. As Mayor Schmitz of San Francisco is himself a musician, there is no question but that he will take a personal interest in such a fund, and that he will be only too happy to see that it goes to those who most deserve and need it.

WHAT IS AMERICAN MUSIC?

The interesting discourse on the future of American music by Henri Marteau, published on another page, should serve as food for reflection for the American musician and music lover. Marteau, while not the greatest violinist in the world, ranks yet sufficiently high to command respect, whatever his opinion may be. He declares that the American music of the future will come out of the South—that there is more inspiration in the cotton fields of Georgia and Alabama—in the Everglades of Florida, in the murky, sluggish Mississippi, than in the undulating plains of Kansas or the snow-capped forests of Minnesota.

It may be that the composer requires the inspiration of surroundings to stir the muse within him—for how many great composers have not been inspired by the balmy air and beautiful scenery of Italy? And yet, some of the finest masterpieces in music have been written in the garret by men who saw little of the world and knew less of its beauties.

When Marteau says that music will never come out of Kansas, he makes entirely too broad and sweeping a statement. To begin, genius has no home, and is yet at home everywhere, whether

it be in the lowlands of Arkansas or the mountain tops of Nevada; whether it be on the sand dunes of the Jersey coast or the busy marts of Pennsylvania. Genius is not a question of surroundings, as Mr. Marteau seems to think. Inspiration may be awakened by exquisite scenery, by the consciousness that all the world is beautiful and at peace, or by the rage and might of the elements, but the genius itself must be there before the inspiration—which is the effect and not the cause—can be born.

There arises a question as to whether there will ever be an American school of music. What is a school of music? Does the German composer phrase any different from the French, or the Italian, or the American born? Is not Richard Strauss just as intricate in his orchestration and as lacking in the truly melodious as is Vincent D'Indy? Wherein lies the difference between Mozart and Verdi? It is true that the latter lived many years later, when music had assumed a more comprehensive phase, but the essentials and basic principles of the compositions of both are identical.

America has had some good composers, and will have others still greater, but Mr. Marteau is as wrong in his deductions as was President Roosevelt when he declared that the negro was the salvation and hope of American music. The latter will come, when it does arrive, from the cosmopolite born of foreign descent and grafted upon American principles and ideals.

THE NEW WOMAN IN MUSIC.

Sidney Lanier once declared that "when our young women shall ask themselves if there be any serious reason why they should all, with one accord, devote themselves to the piano instead of the flute, the violin, the hautboy, the harp, the viola, the violoncello, the horn instruments, which pertain to woman fully as much as to man, and some of which actually belong by nature to those supple, tactile, delicate, firm, passionate and tender fingers with which woman is endowed"—then will woman find a proper sphere in the world of instrumental music. Since Lanier made this comment, his suggestion has been taken up by many young women, and the violin, violoncello and harp player is far more common than they were.

Woman is beginning to realize more and more that her sphere of activity in all fields is growing day by day. The time when it was undignified for a young woman to so demean herself as to play anything save the piano in a dignified, lackadaisical manner, has gone by. The new woman has arrived in music, but thanks to her profession, her newness stops with her incursion into hitherto unexplored regions of instrumental music. The new musical woman has nothing manish about her, even though she may play 'cello or some other instrument.

As Lanier said, the very delicacy of her fingers—her intuitive gentleness—her very femininity—all tend to make her playing sympathetic and pleasing. Of course there are instruments in the playing of which she must suffer by comparison with the male player, for she has not the physical strength for successful competition. No woman violinist can produce the tone of an Ysaye or a Kreisler; no woman 'cellist can equal the tonal volume of Gerardy or Hekking. And yet, there is a poetry about a woman's playing which atones for this lack of resonance.

For the sake of the veneration in which all women should be held it is to be hoped that none of them will follow the suggestion of Lanier and take to playing the trombone, the French horn or the gigantic Sousaphone, for, as Byron once said: "seeing the woman you love at table is apt to dispel all romance." And seeing a woman get red in the face blowing into a brass instrument is just as likely to prove an unpleasant shock—still, when lovely woman starts to conquer, there is no telling what she may accomplish.

PERSONALITIES.



M. ROUSSELLIERE,
Great French Tenor who will be heard at the Metropolitan Opera House.

Rousselliere.—The above likeness of the great French tenor, Rousselliere, is published here for the first time in America, through the courtesy of his teacher, Alfred Giraudet, of the Endowed Institute of Musical Art of New York City.

Thomas.—Mrs. Theodore Thomas has been invited by the Board of Directors of the Cincinnati May Festival to be their guest during festival week.

Middleschulte.—William Middleschulte, the talented Chicago organist and composer, has been appointed musical director of the Carnegie Library, Pittsburg, at an annual salary of \$4,000.

D'Indy.—A jury composed of Vincent d'Indy, Gigout, Guilmant, Tournemire, and L. Verne has selected Joseph Bonnet, pupil of Guilmant at the Conservatoire, for the important post of organist at the Church of St. Eustache, Paris.

Nielson-Raben.—Carl Nielson-Raben, a Danish violinist, who for the last three years has met with great success in the principal European cities, has been engaged as a soloist at the concert of the Lewiston, Me., Festival Chorus in that city, May 11.

Ternina.—Milka Ternina, who has now retired finally from the stage, has been spending the winter in Sicily. She was in a convent which receives certain guests every year. Her health has not improved, and she has even abandoned her plan of becoming an actress.

Goldie.—Madam Beatrice Goldie has a most promising pupil in Charles William Mayer, a barytone, well known in the dramatic profession. Madam Goldie expects great things from her pupil and hopes to see him make his operatic debut in the course of a comparatively short time.

Aronson.—Rudolph Aronson, the head of the Concert Direction Internationale, writes from Paris that he is leaving for Milan, Rome, Berlin, Vienna and Budapest. After this tour, during which Mr. Aronson will negotiate with eminent artists for American appearances next season, he will return to Paris.

De Gogorza.—Emilio de Gogorza, the well-known New York barytone, who has taken a prominent part in the festivals at Syracuse and Cornell University, will be busy filling concert engagements until the beginning of June. His most important appearances will be at the Richmond, Va., Festival, in Cleveland, Newark, N. J., St. Louis, and Oberlin, O.

Leoncavallo.—Leoncavallo has gone to Spain to study the people, their customs, and especially their folk-songs, before writing his new opera, "Figaro's Youth." He hopes (according to an interviewer) "to produce a work which will occupy the same place in opera comique as Bizet's 'Carmen' does in dramatic opera!" Leoncavallo always was noted for his modesty.

Thatcher.—Justin M. Thatcher, the New York tenor, has been scheduled to appear at a number of concerts in New York next month. He will be the soloist at the concert of the Amateur Glee Club in Aeolian Hall, and will be heard in several private musicales. Mr. Thatcher will sail for Europe at the end of May for a four months' recital trip. He will also give twelve recitals in South America.

ALBANI SINGS WITH BIG TORONTO CHORUS

NEW YORK TENOR ALSO SOLOIST
AT PERFORMANCE OF
"REDEMPTION."

Audience of 4,000 Persons Hears Gounod's Oratorio
Given by Festival Society, and Accords a Flattering Ovation to Celebrated Prima Donna.

TORONTO, April 24.—At Massey Music Hall, on Monday evening, before an audience of 4,000 persons, Gounod's "Redemption" was performed by the Festival Chorus, under the direction of Dr. F. H. Torrington. The famous Canadian prima donna, Mme. Albani, took the principal soprano part, and received a most flattering reception. It was her last public appearance in Canada. The entire performance was notably successful, reflecting credit upon Dr. Torrington for the artistic results he obtained from both the chorus and orchestra. The associate soloists with Mme. Albani were Eva Gauthier, the Canadian contralto; Messrs. Albert Archdeacon, barytone, to whom was allotted the music of the Saviour; David Ross, barytone narrator; Theodore Van Yorx, tenor, and the Misses E. Ashworth and Olive Scholey, assisting soprano and contralto.

Mr. Van Yorx took the tenor solos in the most effective manner. His voice is dulcet, clear and strong, and he sang with a finely intelligent interpretation of words and music. Mr. Ross, barytone, also achieved a notable success, filling an arduous rôle with entire acceptance. Miss Ashworth and Miss Scholey took minor solo parts in excellent form.

A deputation of the Ladies' Musical Club waited on Mme. Albani at her apartments at the Queen's hotel yesterday morning. Mrs. H. D. Warren, the president, presented her with an address enclosed in a beautifully bound ladies' visiting book.

A New Pupil for De Reszke.

Vivienne Rae Fidelle Cohen, daughter of Mr. and Mrs. Meyer Cohen of New York, who is said to have a voice of exceptional range and quality, sailed for Europe, April 25, to become a pupil of Jean de Reszke, who has agreed to teach her free of charge. Miss Cohen was "discovered" by Rudolph Aronson, who heard her sing and arranged with the noted tenor to supervise the cultivation of her voice. She has never studied music.



Mr. Highmus (lunching between concert numbers)—"How did you like that last polonaise?"

Mr. Gaswell—"Why—er—there was too blamed much powdered nutmeg sprinkled on it to suit my taste."

St. Vitus was speaking of the celebrated dance that had been named in his honor. "To be sure," he said, "it isn't graceful. You can't call it the poetry of motion. But it has one good point. It can be performed without music."

Reflecting, however, that some one might suggest Songs Without Words as an appropriate accompaniment for the dance, he hastened to change the subject.—Chicago "Tribune."

In one of the families of a prominent Lutheran church in Pittsburg is an observant little girl of five years. This little girl has a pet pug that is strangely affected by music in the minor key. On last Sunday evening she was at church service, and during the singing by the choir of rather an elaborate Lenten anthem when a vigorous climax was reached, turned to her aunt and in a loud whisper said:

"Wouldn't Rexie howl if he heard that?"

SINGS AT PEOPLE'S SYMPHONY CONCERT

Selma Pfeiffer, Soprano, Creates Favorable Impression with Interpretation of Wagner's "Forest Bird."

One of the interesting features of the last of the People's Symphony Concerts in Carnegie Hall, Saturday night, April 21, was the appearance as soloist, of Selma Pfeiffer, soprano. Although she is only nineteen years old, Miss Pfeiffer has won



SELMA PFEIFFER,

Soloist at the People's Symphony Concert.

many laurels for her vocal accomplishments, and her work at the last series, when the same programme was presented Thursday evening at Cooper Union; Friday evening at the Grand Central Palace, and Saturday at Carnegie Hall, created a distinctly favorable impression.

The selection that brought Miss Pfeiffer to the attention of the auditors was the "Forest Bird" number of Wagner's "The Ring of the Nibelung." In the performance she displayed a voice of marked beauty, well under control and capable of refined musical expression.

Miss Pfeiffer is a pupil of Mme. Geager of the Conried Opera School. She studied for three years at the Royal High School in Berlin, where she specialized in piano. Two years ago she returned to America, and following the advice of Director Conried, who heard and admired her work, she entered the opera school. She comes from a family long identified with the musical activity of New York, her father and brothers being members of the city's leading orchestras.

The other soloists at the Symphony concerts were J. Humbird Duffey, barytone, and Henry P. Schmitt, violinist. The programme consisted entirely of Wagner numbers, given under the direction of Franz X. Arens.

NEW CATHOLIC HYMNAL.

Louis Berge Composes and Compiles Church Music of Considerable Worth.

"The New Catholic Hymn Book" is the title of a collection of church music compiled by Louis Berge and published by the Berge Music Company of New York. The book is divided into three parts, containing the hymns of the seasons and festivals of the year, children's and congregational hymns especially adapted for Catholic schools and choirs, and Latin hymns.

Many of the hymns are of Mr. Berge's composition, while others are the work of William E. Berge. Both in the order of arrangement and in the merits of the individual numbers, the collection is of considerable value and is worthy of a prominent place in contemporary church musical literature.

Emma A. Dambmann, alto, who gave a concert in Aeolian Hall, New York City, on April 17, displayed vocal attainments that created a favorable impression. Miss Dambmann was heard in numbers of Meyerbeer, Schubert and Verdi. Schubert and Verdi.

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WHAT THE GOSSIPS SAY

Up in Westchester County, far from the haunts of the music critic, lives a well-known barytone. What he knows about farming could be summed up very easily, but he is courageous. When early in the year, his wife insisted that he keep chickens, he consented with enthusiasm. He managed to set a couple of hens and in the course of time had two large broods of chickens. He was very proud of them, but in a week or two they began to die, one by one. Then he called upon a neighbor for some friendly advice. The latter looked over the skinny birds—sitting in a dark corner, ambitionless.

"On what do you feed them?" asked the neighbor.

"Feed?" responded the singer, as though he did not hear aright. "Why, I don't feed them. I thought the mother hens could nurse them."

A certain well-known music teacher of New York City has a brother who has a considerable reputation as an author, and especially as a music critic. The brother happened to meet a friend on Broadway not long ago and confided to him that he was writing a book entitled "The Brothers of Great Men."

"By the way, you are Mr. S-and-So's brother, are you not?" said the friend, referring to the music teacher.

"Yes," responded the critic, calmly, "he will be in the book."

Alfred Hertz, the Wagnerian conductor, has made a clean breast of it and confessed the manner of his first downfall in music. It seems that on his mother's birthday anniversary, Hertz, when a mere boy, got into mischief and received a spanking, was deprived of his piece of birthday cake and sent to bed in the afternoon. He was nearly heartbroken and in a moment of boyish despair, he sat down and composed his first piece—a funeral march!

The Marseilles (France) Conservatoire has appointed a professor of the tambourine. His name is Mourens, and he

is an expert on old instruments. M. Mourens insists upon taking the teaching of the tambourine to young Marseilles quite seriously. The tambourine, he says, is an old Provençal instrument, and is as genuine a music maker as the clavichord or the lute.

"Why," he says, "should not the new generation learn to sing the songs of old Provence to the chords of their national instrument, the tambourine? Not long ago the Marseilles Society of Classical Concerts gave a performance of an Icelandic symphony by Augusta Holmes. Tambourines were necessary for it, and the society had none. It was obliged to borrow them from an amateur, and to invite the amateur and myself to play them. Tambourines are necessary, too, in several operas—the 'Arlesienne' of Bizet, among others—and altogether people are quite wrong in laughing at the instrument. It is, and should remain, the musical instrument of old Provence."

A fussy middle aged woman who maintains an establishment for the reduction of the obesity of fashionable persons, naively called upon Caruso one afternoon. She stated her business to him, after a long foreword on the dangers lurking in the acquirement of too much tissue.

"But," replied Caruso, benignly, in his floundering English, "it is my desire, Signora, to become fat—big—huge—immense," and he made a wide hoop of his arms to show how enormous he wished to become. "It is one of my ambitions. I seek fat. I train for it. I long for it. I welcome it. Every additional ounce gained transports me. It is my dear hope to become, in time, the fattest of all men."

"A famous tenor wishing to become monstrously fat?" exclaimed the woman, "Signora," gravely interrupted Caruso, "there is a part that I am keenly anxious to sing, the *Falstaff* of the maestro Verdi. Is it not well, then, that I should grow to look the part when my hour to sing it arrives?"

DAVID

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GERMAN MUSICIANS IN DEPLORABLE STATE

ORCHESTRAL PLAYERS IN PRINCIPAL CITIES LITERALLY ON STARVATION WAGES.

Extraordinary State of Affairs Revealed by Exposure of Dr. Paul Marsop—Five Cents a Day for Food!

BERLIN, April 24.—For many years the "Deutsche Musiker-Zeitung" has been trying to arouse the public to appreciate the deplorable condition of the musicians of the German orchestras. Many facts have come to light which show that these players are not as well off as the street-car conductors and motormen. The members of the casino orchestras at the various bathing resorts not only have to be content with starvation salary, but are also obliged to submit to absurd requirements as regards dress and other personal matters. In many of the city theatres the contracts that are drawn up exempt the management from continuing the salary in case of illness.

As yet, however, the public has continued to be comfortably indifferent to these complaints, and it has remained for Dr. Paul Marsop to present the case in such a manner as to commend widespread attention. This he has done in his recently-published article, "The Social Condition of the German Orchestra Players." As a rule, he avoids mentioning particular cases, but in order to substantiate his statements it is necessary to cite a few instances of the way these underpaid devotees of the art have to live. Such are the salaries paid in Frankfurt-on-Main and Hamburg that, leaving entirely out of consideration any extra outlay caused by illness, occasional help in the household, pocket expenses of husband and wife and Summer outings, the daily allowance for food for a family of four is in the former city 45 cents, and in the case of Hamburg 20 cents! And these are two of the largest and wealthiest cities of the realm.

It is surprising to learn that the Royal General Intendant allows a yearly salary of only \$250 to the assistant members of the Royal Kapelle. An "assistant member" is not one who has to play only in case of emergency. On the contrary, he not only has the same work as the regular players, but more, as well, for besides playing in the orchestra, he has to officiate also on the stage, when music is required there, and, if the opera calls for it, in costume—at his own expense, of course. How a man can exist in Berlin on a monthly salary of scarcely \$21 and fulfill required conditions respecting dress, is a mystery that only the General Intendant can solve.

HYGIENE OF THE VOICE.

French Physician's Interesting Research into Vocal Secrets.

PARIS, April 24.—Operatic stars and professors of singing are greatly interested in a statement which has just been made by a scientist, Dr. Nadal.

The doctor declares that a diet of oranges, lemons and tomatoes will strengthen and improve the vocal chords to a marked degree, and even soften the voices of persons whose speaking tones are harsh.

On the other hand, apples and pears are very bad for the voice. Jams, sirups and sweetmeats of all kinds, says the doctor, are extremely harmful to the vocal chords.

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MME. SYLVA ENGAGED FOR OPERA COMIQUE

Prima Donna, Well Known in this Country, Signs Contract to Appear in Paris Next Year.

PARIS, April 23.—Madame Marguerite Sylva, the well known prima donna, has just contracted for a year's engagement at the Opera Comique, beginning early in September next. Her first appearance will



MARGUERITE SYLVA.

be as *Carmen* in Bizet's opera of that name, to be followed by "Louise," "Cavalleria Rusticana," "Werther," and "La Navarraise."

Madame Sylva was born and educated in Brussels, Belgium, where her father was a prominent physician. After finishing her course at the Conservatoire in that city, she moved with her mother—her father having died in the meantime—to London, England, where Sir Augustus Harris, at that time the manager of the Drury Lane and Covent Garden, engaged her as prima donna at the Drury Lane Theatre for a term of five years.

The sudden death of Sir Augustus Harris changed her plans completely, and being at that time engaged to be married to Gerald Du Maurier, son of the famous writer, who was a member of H. Beerholm Tree's company, she accepted an engagement with that organization, and went to America. Mme. Sylva is domestic in her tastes, and in private life is the wife of W. D. Mann (her engagement to young Du Maurier having been broken off soon after her arrival in America), formerly manager of the Herald Square Theatre in New York, who now acts as her manager and business adviser.

FROM BEYOND THE SEAS

At a recent congress of Russian dramatic authors and poets in St. Petersburg, some lively debates took place, in consequence of the lately granted freedom of the press. It was decided that the practice of working over the material of literary works for opera librettos without the consent of the authors, should be prohibited by law.

Two of Wagner's works reached jubilee figures at the Royal Opera in Berlin this season. "Die Meistersinger" was given for the two hundredth time, and the five hundredth performance of "Lohengrin" took place on March 23.

A Berlin critic, writing of a concert given by Richard Burmeister, well-known in this country, says: "I was especially interested in his finely worked out and thoroughly consistent arrangement of Liszt's 'Tanz in der Dorfschenke' for piano and orchestra, which deserves to be heard frequently. I class Burmeister among the most gifted of the younger pianists." Burmeister is now director of the Dresden Conservatory.

According to advices from Munich, Herr von Speidel, the new Intendant of the Munich Hoftheater, will give up his position on the first of October and return to the army as brigade commander.

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"DEIDAMIA" SCORES SUCCESS IN BRUSSELS

OPERA BASED ON MUSSET'S "LA COUPE ET LES LEVRES" PROVES INTERESTING.

Henri Albers Makes an Emphatic Hit in Exact Role of Carl Frank—Music Composed by François Rosse.

BRUSSELS, April 24.—"Deidamia" was produced at the Theatre de la Monnaie with great success. The libretto is by Lucien Solvay and Francis Rasse after Musset's "Twixt Cup and Lip;" the music by François Rasse. "La Coupe et les Lèvres" was written in 1832 and Alfred de Musset gave way to the romantique grand-eloquence of the period. But the play has been shortened and the fourth act with its too sombre coloring has been omitted entirely.

Solvay has tried to respect the text of the original poem as much as possible. He has shortened it and put in some new phrases, notably the song of Barberine.

It is not a play of the modern school in the absolute sense of the word. Melody dominates almost always in the vocal parts, to which the orchestration, which nevertheless is interesting, is submissive. It is a compromise between the musical drama and the modern grand opera—what the Germans call lyric opera. Its reception was most cordial from the start, and after the last two acts came an ovation for the composer, who had to appear before the footlights.

The part of *Frank* dominates all the others and Henri Albers acquitted himself superbly in this rôle.

Madam Bressler-Gianoli, as *Monna Belcolore*, lent great charm to her impersonation and played with intensity and feeling. *Deidamia*, by Mlle. Egreams, was brought before the audience with exquisite charm and great feeling. The whole performance was a distinct victory of the young Belgium school of music.

The Norwegians living in Berlin are to have a national ceremony on May 17 over the tomb of Rikard Nordraak, who died in that city before he had reached his twenty-fourth birthday. He was an ardent patriot, and he had much to do with starting Grieg on the road which made him the national composer of Norway. Nordraak himself was a promising composer. He wrote the music of the national song, "Ja vi elsker," of which Björnson wrote the words. It is expected that Björnson will participate in the Berlin ceremonies and make a speech.

Ossip Gabrilowitsch, the well-known pianist, has made his debut as an orchestra conductor. At a recent concert in Berlin, in addition to playing the Tchaikowsky B flat minor Concerto, he directed the orchestra in several numbers, winning warm encouragement from the critics.

Joan Manen, a Portuguese violinist, who appeared in Germany for the first time last Winter and is again concertizing there this season, is meeting with widespread recognition as an artist of sterling merits, possessing a fine technique and a beautiful tone.

Herold, a Danish tenor, made his debut at the Royal Opera in Berlin as Don Jose in "Carmen" recently, and was received with unbounded enthusiasm.

Henry Jones has formed a new symphony concert society in London with an orchestra of fifty instrumentalists. The society has been formed for the especial purpose of furnishing good music to the suburbs of London.

Verdi's opera, "Don Carlos," has been revived at Monte Carlo. This work, so long neglected, was produced in 1867 at the Grand Opera, Paris, with no great success. A French writer accounts for its comparative failure on the ground that it was the beginning of a new "manner," and therefore appeared strange to the unaccustomed public. He claims that the features which then called forth censure, or, at any rate, indifference, are those which have now come into fashion. However that may be, "Don Carlos" had a warm reception on the Mediterranean shore.

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RENNAY WILL SING HAHN COMPOSITIONS

Young American Barytone Scheduled to Appear in Recital in Bechstein Hall, London.

LONDON, April 23.—Leon Rennay, the young American barytone, who has been engaged by Manager Rudolph Aronson to tour the principal cities in the United States and Canada, beginning next October, will appear in a recital of compositions



LEON RENNAY,

French Barytone to tour America next season.

of Reynaldo Hahn, on May 16, in Bechstein Hall.

Mr. Rennay's performances of songs of the modern French school of Massenet, Fauré, Pierne, Bemberg, Chaminade and Hahn, have created undisputed admiration, and there is every reason to believe that he will duplicate in America his European successes.

An interesting feature about Mr. Rennay's work is the fact that he makes it a practice to rehearse his songs under the personal supervision of the composers, insuring an almost flawless interpretation of them.

DR. RICHTER TOO BUSY.

Declines to Conduct "Ring" Series in Manchester in 1907.

LONDON, April 24.—Dr. Hans Richter has written to a provisional committee in Manchester that pressure of engagements in the Spring of 1907 would prevent him from conducting the proposed performances of Wagner's Ring series. He suggested that Henry Wood, of the Queen's Hall Orchestra, should be substituted.

The proposition is in connection with the offer of Charles Manners of the Moodie-Manners Opera Company to give a series of performances, if ten towns would each guarantee \$10,000.

In Memory of Schumann's Death.

BONN, GERMANY, April 24.—The fiftieth anniversary of the death of Schumann will be celebrated on July 29, and six days following, and performances of the master's music will be given with the co-operation of Joseph Joachim. The programme will include the "Faust" music, the "Requiem for Mignon," and two symphonies.

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"AIDA" SUNG WITHOUT STAGE ACCESSORIES

LYNN ORATORIO SOCIETY IS HEARD IN BOSTON IN VERDI'S OPERA.

Solo Roles Taken by Louise Ormsby, Isabelle Bouton, Edward P. Johnson, Emilio de Gogorza, with Emil Mollenhauer Conducting.

BOSTON, April 20.—The choir of the Lynn Oratorio Society, assisted by Louise Ormsby, Mme. Isabelle Bouton, Faye D. Stratton, Edward P. Johnson, Emilio de Gogorza, Leverett B. Merrill, William H. Kenney and Warren C. Stanwood, together with the Boston Festival Orchestra, under Emil Mollenhauer, produced "Aida" without scenery or stage accessories at Jordan Hall last night. The choruses of Verdi's stirring opera were sung as probably they have never been sung before. The voices were fresh, as those of operatic choristers never are; the tonal mass had life as well as sonority, and the melodic warmth, the rhythmic accent and dramatic ardor were produced in a really superb manner. For once the song of the priestesses in the temple was remote, strange, enticing, occult. Throughout it was chorus singing with imagination and responsive feeling to shape and animate it.

Boston has been used to hearing grand opera with scenery and costumes and the illusions which these supply. Last night's performance was to a great extent a psychological experiment, for all illusion was missing, the singers being dressed in evening costume and seated, so that even the action of gestures were missing. So far as the chorus was concerned, it made no difference, but the soloists labored under a decided disadvantage, for they were evidently hampered by the fact that they were forced to sing their respective rôles in a stationary attitude, instead of being permitted to express some of the sentiment of the words they sang in gesture and look.

Louise Ormsby, who was heard here for the first time, was the *Aida*. Her voice is one of fine and sympathetic quality, though lyric rather than dramatic, and hence she was the more effective in the purely lyrical passages than in the passionate declamation or in massive ensemble.

Mme. Isabelle Bouton, the *Amneris*, sang with splendid breadth and dignity of phrase, and Mr. de Gogorza, the *Amonasro*, sang with passion and fervor. Edward Johnson, the *Radames*, was in splendid voice, and sang most intelligently, as did all the others.

WON HOFMANN PRIZE.

Mme. Martinez's Composition Awarded First Place by Pianist.

Boston, April 24.—Mme. Isidora Martinez of this city has been awarded first prize, \$500, in the Josef Hofmann competition for the best piano composition.

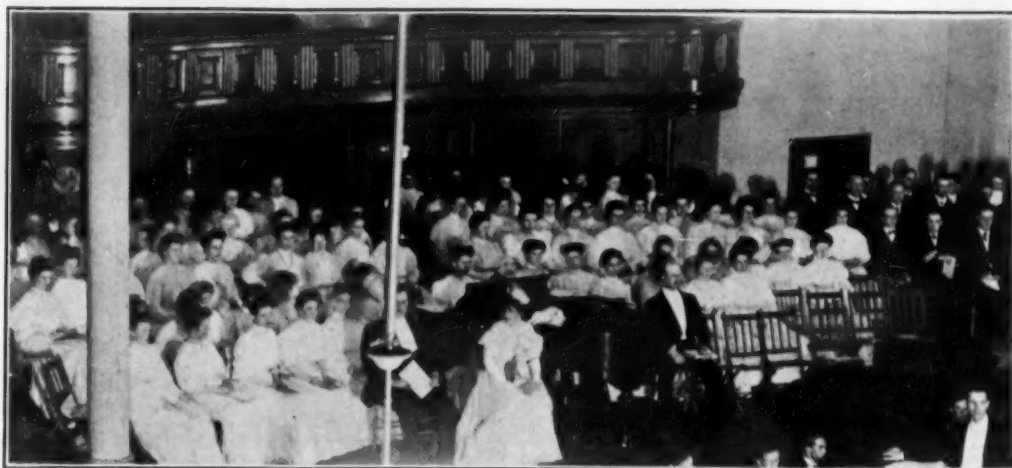
Mme. Martinez submitted "At Twilight" and received from Mr. Hofmann not only the award, but congratulations upon her talent as well as upon her good musical workmanship.

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PERMANENT FESTIVAL IN OHIO



CHORUS OF THE GRANVILLE O., FESTIVAL

GRANVILLE, OHIO, April 23.—Two most successful musical festivals have just terminated in Newark and Granville, Ohio. The two organizations are distinct, but the two towns being only seven miles apart, the Festivals were held during the mornings, afternoons, and evenings of the same dates, April 9-10-11-12, as told in MUSICAL AMERICA last week. Both Festivals were under the direction of Arthur L. Judson, director of Denison University Conservatory of Music.

The assisting artists and organizations were William Harper, New York, basso; Jeanette Fernandez, New York, soprano; Leslie K. Chilton, Cincinnati, tenor; A. J. Gantvoort, of the Cincinnati College of Music, lecturer; the Cincinnati Symphony Orchestra with Felix Hughes, of Cleveland, assisting; the Newark Festival Cho-

rus of eighty voices; the Granville Festival Chorus of 125 voices, and the Newark Symphony Orchestra of thirty-five men.

Both festivals were successes artistically and financially, a fact which was largely due to the efforts of Mr. Judson, who is musical director and president of both associations. Both the Newark and Granville Festival Associations are incorporated under the laws of Ohio with the avowed purpose of establishing and maintaining permanent choruses, a permanent orchestra, festivals in Central Ohio and of fostering the musical education of the people. The permanent feature is emphasized by the beginning of a permanent endowment fund. The interest shown by the prominent men and women of the two towns and the immense audiences—standing room being unobtainable—marks these festivals as the most important in the Middle West, excepting only the biennial festivals at Cincinnati.

MARTEAU LOOKS TO SOUTH FOR AMERICA'S FUTURE IN MUSIC

BALTIMORE, April 24.—During his stay in this city last week Henri Marteau, the French violinist expressed the belief that the true American music will come from the South. His views, as recorded by a local paper, furnish an interesting discussion on the musical development of this country.

"Too many musicians come over to this country from abroad and tell you Americans that you are all right over here regarding your musical compositions and your appreciation of good music," said Mr. Marteau, "but that, I think, is a mistake. In many ways you are all right, and we who come from across the water to give concerts are very willing to concede this, but Americans are fond of knowing the truth and quick to acknowledge a fault, and, therefore, they should be treated with sincerity rather than with flattery. There are some serious defects in the music of America which will take years to remedy, and more music must be taught the children before the nation begins to take its place among those nations which are foremost in music."

"In the West! Ah! it is terrible there. Except for a few college towns and cities where there are large orchestras, the lack of appreciation of good music is appalling. Yes, there are some Germans in the West, but they seem to have left the faculty for creation in Germany, and have only brought with them the idea of keeping up their choral societies. And these are used more for social than for musical purposes. Yet before they left the Fatherland these folk had a diet of music since the first days they went to school, and most of them before that time. My accompanist, August Goellner, and I, both come from Geneva, but we have played many times in Germany, and it is surprising to know that in most towns of 20,000 or 25,000 people there are fine orchestras, well equipped and composed of finished musicians. That is because they love their music over there, and have at heart its interests as an art."

"In America there are many conditions working for or against the subtle influences of music. The spirit of commercialism is one thing that in a great measure causes a check, but this cannot stamp out the mark of greatness in music, if the composer is a genius who is in earnest. But I think it depends on the section of the country where the man is."

"Music cannot come out of Kansas. There it is—all the same long, rolling stretch of country wherever the eye turns. It is a country to depress the spirits rather than to raise them, and there is but little to inspire. In Michigan there is the gloom of the forests or the smoke of the cities—things which are also depressing."

"But in the South you have the ideal conditions for the artist. There is the dreamy atmosphere, which will aid a man to think great themes. California, too, is a State where art will flourish. There they have trees and mountains and running water."

"It is out of the South, though, that the music typically American will ultimately come. Thus far the only music written in this country has been that which has been influenced by German, French, Italian or other composers, but the day will come when there will be a music distinctly American, and it will come from the old Southern melodies. They are weird and wild, some of them; others are soft and croony, but about them all is a rhythm which is unmistakably new in music, and which will some day soon bring forth a truly original national music for this country. Already these melodies are beginning to be popular throughout Europe, and though the greatest demand for them is in the dance halls; the time will come when it will be played in the finest drawing-rooms of Europe. It is becoming more and more pronounced each year, better combinations of the old strains are being blended and great musicians predict that before you will come true."

BOSTON "POPS" BEGIN.

Twenty-first Series Scheduled for Symphony Hall.

BOSTON, April 25.—The twenty-first series of "Pops," the longest-lived of any similar concerts in America, begins on Tuesday, May 1, in Symphony Hall. As usual, the band will come from the players in the Symphony Orchestra. For four weeks Mr. Adamowski will be the conductor. Mr. Zach follows for two weeks and Mr. Strube for two weeks more, until the concerts end, on June 30.

As heretofore, there will be special "nights" for the colleges of the city and suburbs and for the visiting American Medical Association. There will be "nights" for composers—a "Wagner Night" each week through May, with a programme of his music, and a "Herbert Night" to the greater glory of Victor Herbert on Thursday, May 3.

RUBINSTEIN CLUB'S PRIVATE CONCERT

NEW YORK'S FASHIONABLE CHORAL SOCIETY IS LEAD BY MR. CHAPMAN.

Orchestra of Fifty Men Assists at Musical Function in Which Ellen Beach Yaw is Soloist—A Fine Programme.

There is probably no choral society in New York City whose concerts are marked by the musical and social significance of those of the Rubinstein Club. The third private concert, given at the Waldorf-Astoria, New York City, on April 19, under the direction of William R. Chapman, who has been the conductor of the organization since its formation nineteen years ago, was in many respects the most brilliant musical function that has ever taken place under the auspices of the Society. To describe the attendance is to tell the story of one of the most exclusive, and, at the same time, one of the largest audiences that has ever occupied the ballroom of the famous hostelry. Every incident in the progress of the concert reflected the highest phase of managerial excellence, for which this club is so rightly distinguished.

An interesting feature was the first appearance of an orchestra of fifty musicians, made up chiefly of members of the New York Philharmonic. Mr. Chapman has decided to make this a permanent phase of the Rubinstein concerts in the future.

The soloists were Ellen Beach Yaw, soprano, and Charles Gilbert Spross, Miss Yaw gave characteristic performances in which her bell-like top notes roused the audience to unstinted applause. Miss Yaw's numbers were "Aria le Rossignol" (Les Noces de Jeannette), by Masset, in which Louis F. Feitze, flutist of the Pittsburgh Orchestra, played the obligato and the aria. "Ah! Fors e lui," from Verdi's "Traviata," to which she was obliged to give a double encore, singing, first, a delightful French laughing song, and then "The Last Rose of Summer."

After his long continued illness, Mr. Chapman's reappearance as conductor of the club caused much gratification among the members and patrons. The choir of women's voices was at its best. The response to the conductor's dictation was almost musically perfect. Especially notable was the presentation of Mr. Chapman's "Ave Maria," which he wrote for the club, and which enlisted the services of Mrs. Lutie H. Feckheimer and Mrs. A. C. Bridges in incidental solos. This work has a real musical significance which was charmingly brought out in its performance by the choir.

Other choral numbers were Nevins' "Wynken, Blynken and Nod," Wagner's "Dreams," Czibulka's "Love's Dream after the Ball," Boccherini's "The Minuet," "A Little Dutch Lullaby," of Patty Stair, and Greeley's "A Southern Lullaby." Of course, the lighter numbers of the choral offerings occasioned the most cordial appreciation of the auditors, and, while no encores were given, the applause which followed every selection was both hearty and continued. Mr. Chapman was presented with a baton of laurel wreaths, as a token of the Club's esteem.

The three concerts for next season are announced to take place on December 13, February 14 and April 18. It is the intention of those who are interested in the management of this series to continue the use of the orchestra, which proved to be so successful a feature at the last concert.

HERMANN KLEIN'S MUSICAL.

Noted Teacher Gives Interesting Function at His Studio.

Of the singers who appeared at Hermann Klein's musicale on April 18, three were artists already known to the public, former pupils of Mr. Klein; Estelle Harris, Mrs. Susan Hawley-Davis and Frederick Weld. They showed interpretative art as well as technical polish.

A beautiful contralto voice was displayed by Miss Florence La Selle Fiske, a Nebraskan girl whom Miss Zélie de Lussan "discovered" and sent to New York to study with Mr. Klein three years ago.

Other notable items of an interesting programme were the duet from "Lakmé," sung by Viscountess Maitland and Eloise Jordan, and a graceful waltz song by Harriet Ware, rendered by Miss Jordan and accompanied by the composer. Arthur Rosenstein and Hermann Klein were at the piano.

BOSTON ORCHESTRAL CLUB ENDS SEASON

MUSICIANS PLAY WELL UNDER THE ABLE DIRECTION OF GEORGES LONGY.

Mrs. R. G. Hall, President of Society, Gives Charming Rendition of Saxophone Solo Dedicated to Her—Organization's History.

Boston, April 23.—The Boston Orchestral Club closed its series of concerts Tuesday evening in Jordan Hall, when the programme was given under the direction of Georges Longy the conductor, and Mrs. R. G. Hall, president of the society.

An "Elgie for Saxophone, Impression d'Automne," composed by Audre Caplet, and dedicated to Mrs. Hall, was played by her most delightfully and intelligently. "Larghetto" and "Intermezzo" of Moskowski were enjoyed, also two Schumann numbers in canon form taken from a group of six which were originally written for pedal piano and are well orchestrated by Dubois. Schumann is delightful in these numbers, the sunny character of which must have received direct inspiration from his dreamy nature which he chose to call Eusebius. They were received with appreciative applause.

The programme concluded with Chabrier's brilliant orchestral rhapsody "España," which is built on well known Spanish melodies and was played by request.

The Boston Orchestral Club was organized in the season of 1884-1885 as a means by which amateur musicians and professional students might derive the benefits of orchestral practice. At the present day opportunities for this practice are more in abundance. However, at this time of orchestral plenty the opportunity of practice, with Mr. Longy conducting, is as great as when the club began its being in the early eighties under the baton of Bernard Listman at a time of orchestral poverty.

The club as it now stands is made up largely of professional players and bears the stamp of a high grade organization.

OPERA IN MILWAUKEE.

Mr. Savage's Company Gives Enjoyable Performance of "Tannhäuser."

MILWAUKEE, April 23.—The Savage English Opera Company presented "Tannhäuser" at the matinee Wednesday, and again reached the height of musical excellence for which this organization is noted.

Rita Newman as *Elizabeth* strengthened the fine impression made as *Brunnhilde* Monday evening. Physically considered, her *Elizabeth* is of a human quality, but the beautiful voice, exquisite in its varied color and perfect delivery and her dramatic yet finished acting, made the interpretation a delight.

The other principals were Margaret Crawford as *Venus*; Mr. Wegener as *Tannhäuser*; Cranston as the *Landgrave*; and Arthur Deane as *Wolfram*.

New Confederate Anthem.

MOBILE, ALA., April 24.—T. C. De Leon and Frederick A. Dunster have just completed the composition of a new Confederate Anthem, to be known as "Immortals—Dedicated to the Brave who died—and Live." It is said to be a work of genuine merit.

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MRS. OGDEN CRANE'S PUPILS IN RECITAL

Talented Students Honor Mme. Marie De Kolbe on Pending Departure.

Pupils of Mrs. Ogden Crane gave a most interesting recital on Sunday evening, April 22, in Carnegie Hall, New York



MME DeKOLBE,

Who will study under Jean De Reszke.

City, in honor of Madame Marie DeKolbe, who is about to leave for Europe to complete her studies for opera with Jean De Reszke.

A most interesting programme was offered, Madame De Kolbe being heard in Dell Acqua's "Villanelle" and Arditi's "Il Baccio." Madame Ogden Crane sang Schlure's "Sougnai," and the others participating were Hattie Diamond, Edna Holton, Kenneth Murphy, Edith Todd, George Westcott, Lillian Vetter, Ruth Skinner, Lillian Taylor, Raymond Gould Crane, May Glynn, William Rhoades Brandon, Annette Willoughby.

BISPHAM THE SOLOIST

Noted Barytone to be Heard at Woman's Press Club.

The members of the Woman's Press Club are anticipating a "banner day" this afternoon, April 28. The topic will be "Music."

David Bispham, who will be the special guest of the club, will give three groups of songs, and the other musical selections on the programme will be given by Julian Blitz, a talented Belgian 'cello virtuoso, and the Celeste Quartette.

There will be a paper by Lillie D'Angelo Bergh and an address by Lawrence Gilman, and finally a humorous musical recitation by Frederick Wendt.

Wilhelm Gericke, an Appreciation.

Boston, April 24.—Wilhelm Gericke has finished his term as conductor of the Boston Symphony Orchestra, and the music world of this city can now render a verdict as to his usefulness in his chosen sphere. His monument, so far as Boston is concerned, is the orchestra itself. When he became its conductor, twenty years ago, it was little more than a band. During his first term of service, he re-created it. In the second, he made it one of the finest orchestras in America, if not in the world.

Mr. Gericke's distinguishing characteristic was the catholicity of his views, his delicate balance between the classical, the unfamiliar, the neglected and the new, the variety of matter and uniformity of quality and interest he infused into his work. The distinctive quality of his performances has been due to the singularly just blending in him of traits rarely so well balanced in a conductor. He has been tireless in his preparatory labors; in the performances he has seemed spontaneously re-creating familiar music. He polished minute details; he adjusted delicate proportions—yet to his hearers he gave almost always largeness and boldness of impression. To classical music he brought, in his latter years, energy and suppleness of imagination, emotion and suggestive insight so imperatively necessary in ultra modern music.

The distinctive quality of the Boston

Symphony Orchestra is its tone, its transparency, flow and rhythmic vibrancy, euphony and finesse, variety of weight and tint and texture, precision, pliancy—and for all these Mr. Gericke is responsible. He possesses the passion for perfection and he has impressed it on his men. If he has forced them to work hard, he himself has worked harder. He has the distinctive, baffling power that imposes his will and his feeling upon the sensitive human instruments under him. He has made the orchestra the creator of flawless, beautiful, ordered and moving sound. And what is perhaps just as important, he has taught his audiences almost equally the worth, pleasure and necessity of the good in good music.

Seldom has Mr. Gericke over-taxed his men or his hearers, and seldom did he fail to interest them. By the range of his programmes, he has made his audiences the most musically intelligent, the most catholic of taste and appreciation in this country. Year after year Mr. Gericke has read new music and while he has not sought to interpret it through himself, he has entered into it and has transmitted it to his auditors. It is impersonal conducting, but conducting that has been very individual in its traits.

And whatever Mr. Gericke has done, above all of his virtues shines his true artistic worth. Whatever he has done, he has done to the best of his ability—he has left nothing to chance. He has talked little and seldom of ambitions and ideals, but he has pursued them entirely. He has permitted his work to speak for him and it has spoken well.

How Carl Maria Von Weber "Got Even"

One of the most curious cases of tit-for-tat on record is that in which Carl Maria Von Weber was the hero. It took place in 1811 in London. Weber was floating down the Thames in a boat in which were a number of ladies. He entertained them by playing the flute, on which instrument he was an expert. Following his boat, came another, filled with young military men who began to poke fun at the musician, and the latter put the flute in his pocket and ceased playing.

"Why do you stop playing?" asked one of the young officers.

"For the same reason that I began to play," replied Weber, "because it pleased me to do so."

"Take your flute again and play," responded the officer, "or else it will please me to throw you in the river."

In order to avoid unpleasantness in the presence of ladies, Weber complied with the demand and played with as good grace as possible. On landing, however, he kept his eye on the offensive

officer, and when they were alone, said to him with firm tone:

"Sir, I have submitted to your impudence because there were ladies present, but now you will have to answer for your insult. Meet me tomorrow evening in Hyde Park. Seconds are unnecessary."

The challenge was accepted, and when all was ready, the officer drew his sword and placed himself in position. No sooner had he done this than Weber shoved a pistol under his nose.

"Are you going to murder me?" exclaimed the soldier.

"No," replied Weber, quietly, "but I will be deeply grateful if you will put your sword back into its scabbard and will then dance a minuet, for otherwise you are a dead man."

For a moment the officer wavered and then danced as he had never danced before, the while Weber played his flute. When the composer grew tired of his joke, he said:

"You forced me to play against my wish, and I have made you dance against your will, so now we are quits."

It is said from that day on, the officer and musician were fast friends.

KARL GRIENAUER

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LIEDERKRANZ CHORUS DISTINGUISHES ITSELF

LARGE AUDIENCE GREET'S MANNER-
CHOR AT ITS ANNUAL CONCERT
IN NEW YORK.

Corinne Rider-Kelsey, Edwin Grasse, Paolo Gallico
All Contribute to Evening's Enjoyment—Arthur
Claassen Directs Ably.

Members and friends of the New York Liederkranz assembled in large numbers in their hall on Sunday, April 22, the occasion being the annual concert of the Männerchor. The Liederkranz Orchestra and a Women's Chorus assisted and the visiting soloists were Corinne Rider-Kelsey, who in a phenomenally short time has established herself in the front ranks of concert and oratorio soloists, Edwin Grasse, violinist, and Paolo Gallico, the well-known pianist.

The programme opened with a spirited rendering of Wagner's "Rienzi" Overture by the orchestra, which in this and later in Massenet's "Le dernier sommeil," confirmed the good impression it made at its recent concert in the same hall. The most ambitious attempt was the "Choral and Apotheosis of Hans Sachs" from Wagner's "Meistersinger," which was given with a fine body of tone, harmonious blending of the voices and well-adjusted dynamic effects. The same qualities were well exemplified in the closing chorus from Mendelssohn's "Hymn of Praise" with which the programme ended. The Männerchor contributed two groupes à capella, including Engelsberg's "So Weit," Arthur Claassen's pleasing composition, "Wem Liebe Rose bringt," Niedermann's "Zigeunerlied," Kemper's "Im Bivouak" and Jungst's attractive "Slavonisches Staendchen." The Junst Serenade made a special appeal to the audience and evoked a vociferous demand for an encore, which was good-naturedly granted. The Club's singing was characterized throughout by a sonorous volume of tone, careful phrasing and precision of attack.

Mrs. Rider-Kelsey gave a sparkling rendering of the "Schattentanz" from Meyerbeer's "Dinorah," in which she overcame the technical difficulties with remarkable ease and smoothness. Her voice is a soprano of great beauty, wide range and power, and fresh and brilliant in color. Being recalled, she sang Dr. Arne's quaint old English ballad, "The Lass with the Delicate Air" with rare charm. Edwin Grasse, who has been repeating his European successes in America this season, played an Aria by Vieuxtemps, a Tarantelle by Wieniawski, and, as encore, a Mozart excerpt, and proved himself to be an artist of temperament and sterling musicianly qualities. He draws a fine tone from his instrument and infuses all his renderings with warmth of feeling tempered by good taste and judgment. Paolo Gallico played Field's Nocturne in A major, the Paganini-Schumann Caprice and Moskowski's banal "Caprice Espagnol" with his usual success. Arthur Claassen was a skilful conductor and Otto Graff presided at the piano.

Emil Paur Sails.

Emil Paur, conductor of the Pittsburgh orchestra, sailed last Tuesday on the Kaiser Wilhelm II. for Hamburg. Mr. Paur expects to spend the summer in Berlin.

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OHIO SUNDAY SCHOOL FOLK WILL HOLD MUSIC FESTIVAL

REHEARSALS UNDER WAY FOR MAY CONCERT OF
CHORAL AND ORCHESTRAL NUMBERS IN CASINO
THEATRE AT TOLEDO

TOLEDO, O., April 24.—At the Casino Theatre, in this city, May 22 and 23, the Toledo and Lucas County Sunday School Association will hold its first annual "May Festival." A chorus of six hundred voices, with orchestra, under the direction of Frank E. Percival, will sing. The singers are drawn from all the Sunday schools of Lucas County, and will be assisted in the programme by eminent American artists.

The purpose of this May Festival is to magnify the Sunday School idea, and to elevate the music in the schools. On account of the large territory covered and to accommodate all, district rehearsals are held, each under the director. The Monday evening rehearsals take place in the First Baptist Church, Tuesday evenings in the Washington Street Congregational

Church, and Friday evenings in the Second Congregational, East Toledo.

The chorus has been working incessantly since March 12, and indications point to one of the largest musical successes ever given in the city. The Festival committee, of which there are thirteen members, is made up of representative business men of Toledo. They are Clem V. Wagner, president of the Toledo and Lucas County Sunday School Association; Marion Lawrence, Secretary of the International Sunday School Association; Solon T. Klotz, secretary of the Toledo and Lucas County Sunday School Association; S. M. Dotson, F. L. Dustman, Porter Paddock, David Jamieson, E. L. Briggs, C. E. Miller, A. A. Milmine, E. P. Breckinridge, E. E. Olds and E. T. Nix.

Mrs. Shannah Cumming, of New York City, will be the soprano soloist, and Bert-ram Schwan, of Toledo, will be the barytone soloist.

MME. OLGA SAMAROFF IN GRIEG'S CONCERTO

Fine Pianiste is the Soloist with Boston
Symphony Orchestra.

BOSTON, April 24.—Mendelssohn's "Italian" symphony, with which Saturday's concert by Mr. Gericke and his men began, is manifestly dying, fading away in a pleasant but no less effectual decline. What once seemed the height of "elan" and captivating beauty is now a rather empty tune that wears its welcome out long before the first movement is ended.

Olga Samaroff was the soloist. She has appeared in Boston several times in smaller concerts and the brilliancy and charm of her playing are well known. She interpreted Grieg's A minor concerto as one would expect—with rare poetic fervor, with elegance of technique and with a fire and abandon, when called for, that made her performance fascinating and immensely effective.

Richard Strauss' great tone-poem, "Death and Transfiguration," heard at these concerts only a short time ago, lost nothing by repetition. The orchestra gave to it all their power of fine virtuosity and splendor of tone. The "Euryanthe" overture, coming after, sounded unusually weak and ineffective by comparison.

Mrs. Bawden's Musicales.

PHILADELPHIA, April 22.—Mrs. Harriette Woods Bawden gave a recital at the Acorn Club April 19. She sang "Un doux lien," Delbruck; "O, nuit, qui me Couvre," Barthe; "Wie Nahte mir der" "Schlummer," Von Weber; "Im wunderschönen Monat Mai," Hammond; "Pearls," Sinding; "Lass mich Dein Auge Küssen," Von Fielitz and "Spring," Henschel. Clarence K. Bawden played Chopin's Etude, opus No. 3, and Scherzo, opus No. 39 and also played a "Fantasie" of his own composition with a violin accompaniment by Hedda Van den Beemt. Mr. Van den Beemt played a "Humoreske" by Dvorak and Wieniawski's Polonaise, No. 2, in A major.

Testimonial to Karl Cochems.

PHOENIX, ARIZ., April 25.—Friends of Karl Cochems, whose voice has been said by noted authorities to be one of the finest in America, arranged a testimonial concert for him, to-night in the Dorris Opera House. Paul Renau Ingles had charge of the programme.

Closed Its Season.

TORONTO, April 24.—The Women's Musical Club, an organization of much educational value here, closed its season on Saturday evening with a concert in the Conservatory of Music. There was a large and enthusiastic attendance, and an excellent concert resulted.

EMINENT SOLOISTS AT YORK FESTIVAL

BOSTON FESTIVAL ORCHESTRA WILL
ASSIST CITY'S CHORAL SOCIETY.

Maud Powell, Carl Webster, Louise Ormsby, Isabelle Bouton, Edwin Johnson and L. B. Merrill
to Take Part in Concerts on May 3.

YORK, PA., April 24.—A list of notable artists will appear at the festival of the York Oratorio Society next week, at a series of concerts to be given on May 3. Probably the most central figure on this occasion will be the conductor of the Boston Festival Orchestra, Emil Mollenhauer. Mr. Mollenhauer will have an orchestra of fifty-four men under his direction.

Maud Powell, who is generally conceded to be the leading woman violinist of the country, will be heard in solos, as will Carl Webster, the solo 'celist of the Festival Orchestra.

The quartette of singers will consist of Louise Ormsby, soprano; Mme. Isabelle Bouton, contralto; Edwin Johnson, tenor, and L. B. Merrill, basso. One of the most interesting numbers scheduled to be given by the choral society under Joseph Pache is a song for women's voices "At the Spinning-wheel" which was composed by Mr. Pache. Among the other numbers that will mark the evening programme are Liszt's "Thirteenth Psalm" and Mendelssohn's "Concerto for Violin," "Meeting and Parting," and "Hunting Song," Dvorak's "Slavic Dance," Hubay's "Zefir," Rossini's "Stabat Mater" and Handel's "Hallelujah Chorus."

Miss Orthen To Sail.

Mm. Anna Lankow's talented pupil, Maria Orthen, sails today, April 28, for Leipzig, where she will continue her studies with Professor Heinrich Zoellner, formerly the conductor of New York Liederkranz Society.

Pupils of P. Ethelwyne Cottle, assisted by Henri Schostac, violinist, were heard in the presentation of an interesting programme at the Price-Cottle Conservatory of Music, No. 2105 Seventh avenue, New York, on April 26. Among those who participated were Bessie Coogan, Florence Kapp, Bertha Kilian, Frida Schlobohm, Raymond McKinny and Vie E. Meakins.

ELSON'S Music Dictionary

By LOUIS C. ELSON

Professor of Theory of Music at the New England Conservatory of Music

Ever since Tinctor about 1475 wrote the first music dictionary, there has been an endless succession of books dealing with musical definitions. This is but natural and proper, since the musical art is constantly changing. A music dictionary, unless frequently revised, easily drops behind the times.

There are no obsolete terms in Elson's Music Dictionary, but every necessary word is included, with its pronunciation. By pronunciation is meant a phonetic spelling in the English language, not merely accent marks. This applies as well to composer's names; for instance, Rachmaninoff—Rachh-mahn-nee-noff.

In addition to 289 pages containing the definitions and pronunciations of all the terms and signs that are used in modern music, are the following:

Rules for pronouncing Italian, German and French.

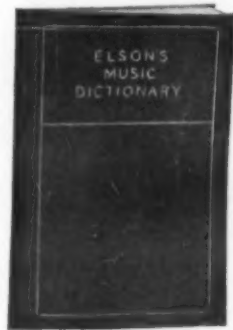
A list of popular errors and doubtful terms in music.

A list of prominent foreign composers and artists, etc., with their chief works, the pronunciation of their names, and the date of their birth.

A short vocabulary of English musical terms with their Italian equivalents.

The rules for pronunciation will enable the student to pronounce not only the musical terms, but every word in either of the three languages.

Such terms as "Pitch," "Sonata," "Temperament," "Turn," "Scale," "Organ," "Notation," "Form," "Key," etc., are explained at length. In some cases from three to four pages are devoted to a single word. On important subjects full bibliographical references are given.



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Mabelle McConnel of Fargo Avenue, Buffalo, has returned from New York, where she has been studying with Isadore Luckstone.

Royella Bower, pupil of Elizabeth Johnson, of the Detroit Conservatory of Music, gave a piano recital April 24 in Conservatory Hall, assisted by Alice Ladue, contralto.

Mrs. Grace L. Anthony, soprano, assisted by Mrs. Albert T. Foster, cellist, appeared in a recital at the studio of her teacher, Mrs. Raymond Wesley, in Providence, R. I., April 26.

Mr. and Mrs. Joseph Gahm of Omaha, Neb., are to leave that city and make Berlin their home. Mr. Gahm expects to go into concert work and Mrs. Gahm will continue her study of the harp.

Mendel Hartvig, a Danish tenor, will be heard for the first time in New York on Saturday evening, May 5, in Mendelssohn Hall. He will be assisted by Miss Johnstone, violinist, and S. Alberg, pianist.

Mendelssohn's "Lobgesang" was sung by a chorus of sixty voices, under the direction of P. L. Bryning, in Christ Church, Bridgeport, Conn., April 18. An orchestra of sixteen men assisted in the presentation.

Charles Wade Walker presided at the organ, at the Nostrand Avenue Methodist Episcopal Church, Brooklyn, on the occasion of the Gounod Choral Society's concert which presented "Hoffmann's Melusenia" on April 26.

Linda H. Pirsson, teacher of piano, held her second pupils' recital, at her studio, "The Sherwood," No. 58 West 57th street, New York, recently. Compositions by Chopin, MacDowell, Richard Strauss, Rachmaninoff, and others were played.

The Chamber music evening given at the W. U. Chapel in Salem, Ore., on April 11, by the Graham Quartette of Portland, assisted by Mrs. Anne Beatrice Sheldon, soprano, and Helen Calbreath, accompanist, proved to be successful in every respect.

Victor W. Schwarz, the Buffalo musical director, will sail for Europe early in May. The Orpheus has given him a leave of absence for three months. He will return to Buffalo about August 15, and continue his work as conductor of the Buffalo Orpheus.

The Schumann Trio gave a concert at Aeolian Hall, in New York, April 25. The programme consisted of two trios and a group of songs, by Helen Crane. The songs were sung by Helene Stuart Wade, and Lucie Neidhardt took the viola part in the string trio.

A new cantata, "Rabboni," the text of which was arranged and written by Rev. William De Loss Love and the music composed by Benjamin W. Loveland, was given its premier last week at the Farmington Avenue Congregational Church in Hartford, Conn.

The Orpheus Society and the Guido Chorus of Buffalo, will have new and attractive quarters next season. The Guido Chorus will have a rehearsal hall in the new Ansonia Building in Main street, near Tupper, and the Orpheus will have its club rooms in the new building at the corner of Main and Edward streets.

A musical event of far-reaching importance was the rendition by the choir of the Sacred Heart Church, East Los Angeles, Cal., April 15, of a famous mass that has never before been sung on the Pacific coast, or, as far as is known, in the United States. It was the mass of Lauren-

tio Perosi, director of the Papal choir in Rome.

Nathalie Nathanson, pianiste, gave a recital on April 26, at the Carnegie Chamber Music Hall in New York. The other artists who appeared were Francis A. Chamblault, barytone, and Arthur Bernstein, cellist. The programme comprised Handel's sonata (cello and piano), and numbers of Grieg, Mendelssohn, and Chopin.

Mme. Herzog, mezzo-soprano, whose studios are at Carnegie Hall and Hotel St. George, Brooklyn, gave a song recital on April 19, at Memorial Hall, Brooklyn, the programme consisting of French, German, Italian and English songs and arias. William Grafing King assisted with his violin playing, and Alfred G. Cornell was the accompanist.

The students of the endowed Institute of Musical Art, City of New York, of which Frank Damrosch is director, had the privilege last week of again hearing the Kneisel Quartette, in the Recital Hall of the Institute, No. 53 Fifth avenue, on Friday afternoon. The programme included Brahms' Quartette in C Minor, and Dvorak's Quartette in F Major.

Plymouth Church, in St. Paul, Minn., was crowded on April 19, when Mrs. Marie Wilde Graves and Claude Madden were heard in an enjoyable concert. Mrs. Graves has a voice of considerable natural beauty and sings charmingly. Mr. Madden was in a fine interpretive mood, highly emotional and at the same time musicianly in his performance.

Under the direction of Nelda Von Seyfried, of Newark, N. J., a concert will be given for the benefit of St. Paul's Church in Wallace Hall Tuesday night, May 8. The contributors to the programme will be Mrs. Lillian Jeffreys Petry, Edwin Grasse, violinist, of New York; the choir of St. Paul's Church, and some of Miss Von Seyfried's advanced pupils.

The Symphony Orchestra of Scranton, Pa., will give its final concert of the season at the Lyceum May 21. Conductor Charles Doersam announces the performance of Schubert's "Unfinished" symphony, Grieg's "Peer Gynt" suite, and a concerto by Rubinstein, to be performed by George Brandon, of Scranton. Corinne Rider-Kelsey has been engaged as soloist.

The soloists at a recital to be given in the studio of Adolph M. Foerster, the American composer, in Pittsburg, on April 28, are Mary V. Cunningham, soprano; Ella M. Golden, soprano; Marie MacCloskey, pianiste, and F. William Saalbach, barytone. Among the presentations will be Mr. Foerster's "Tristram and Isult" which will be played for the first time on this occasion.

Organist and Mrs. Frederick B. Hill will leave Meriden, Conn., on June 12, for a trip to Europe which will last three months, the greater part of which will be spent in Germany. They will sail on the Carpathia of the Cunard line, going by the southern passage through the Mediterranean and landing at Naples. They will spend some little time in Italy visiting Rome, Venice and other points of interest.

At Simpson auditorium in Los Angeles, Cal., April 17, Isabella Curl, soprano, assisted by a number of the leading musicians of Southern California, gave a recital prior to leaving for Europe to study. Miss Curl had the musical co-operation of John Hae Zinck, lyric tenor; Charles Bowes, barytone; Blanche Williams Robinson, pianiste; Marie Thresher, violiniste, and Mme. Norma Rockhold Robbins, contralto.

A fair-sized audience enjoyed a concert in the Church of the Redeemer in Newark, N. J., April 19, under the auspices of the Ladies' Aid Society of the church. Those who contributed were Mrs. George J. Kirwan, soprano; Mrs. Theodore G. Staats, contralto, and the Women's String Orchestra, conducted by Louise L. Hood, with Miss Riker accompanist, and Mrs. Harry L. Martin at the piano for the soloists.

An enjoyable musicale was given at the Providence (R. I.) Art Club on April 18, when the sixty-seventh members' night was observed. Few entertainments given this winter at the club have proved more delightful. The following artists participated: Mrs. M. Eugene Blystone, soprano; Edward Bixby, basso; Samuel Gardiner, violin; George Hirst, piano, and William Harkness Arnold, accompanist.

The Leman String Quartette was the feature of last week's meeting of the Matinee Musical Club in Philadelphia. The most notable numbers of a well-selected programme were Mozart's "Ave Verum" and a minuet by Bocchuini. The soloists of the afternoon were J. W. F. Leman, violinist; John Thompson, pianist, and Madame J. Staller, a soprano whose singing was received with general admiration.

Some of the pupils of the school of music at the Institutional Church in Kansas City, gave the first of a series of musicales at the church on April 16. The piano numbers were given by Mabel Johnson, Cyrilla Humes and Florence Haight, pupils of Mary Beckham. A double violin number was given by Miriam Curtice, a pupil of Lionel Gittelson, and the vocal numbers were sung by Genevieve Jungfleisch, a pupil of Laura Lull.

An example of the possibilities of public school music, seldom realized to the full, was given in Hartford, Conn., recently, when the choir of the public high school gave Haydn's oratorio, "The Creation," under the direction of the teacher of music, Ralph L. Baldwin, formerly of Northampton. The choir was assisted by a Hartford orchestra, and these Hartford singers: Angel Agnes Chopourian, Charles E. Prior, Jr., and Elbert L. Couch.

An interesting musicale was given on April 19, by the pupils of Mrs. K. Strale in the Studio Arcade, of Minneapolis. Those who took part were: Misses Alma Tomseth, Gussie and Marie Horne, Gertrude Ring, Ethel Fisher, Pearl Gorman, Daisy Tomseth, Alice O'Connell, Emy Peterson, Ethel Chilstrom, Augusta Voight, Lark Blakeman, Mabel Erickson, Florence Wallin, Lillian Olson, Olive and Frances Ford, and Chauncey Carlson.

Charrille Runals gave a song narrative of American historical events on April 26, in the East Room of the Waldorf-Astoria to help establish an institute for the treatment of chronic diseases. The programme included "Landing of Columbus, 1492;" "Landing of the Pilgrim Fathers, 1620;" "French and Indian War, 1755;" "The American Revolution, 1775-1781;" "War of the Sea, 1812-14;" "Civil War, 1861-5;" "Spanish-American War, 1898;" "Twentieth Century."

The Music Festival of the Lowell, Mass., Choral Society will be given in the First Congregational Church, of that city, on Wednesday and Thursday, May 9 and 10. This is the first festival held in Lowell for several years, and promises to be decidedly successful. The chorus of a hundred voices, including many of the best singers in Lowell and vicinity, has been under the training of Herbert Blaisdell, as conductor, since last autumn. They will sing Handel's "The Messiah," and Gounod's "Faust."

Ernest Langlois, a young Montreal pianist, whose abilities have attracted more than local notice, gave a piano recital on April 24 at the Stanley Hall. Mr. Langlois played in his first concert in Chicago at the age of five years. His talent was immediately recognized and he commenced his studies under L. Gottschalk, at the "Gottschalk Lyric School." He then went to Montreal, after seven years of hard study, and took lessons for three years from D. Ducharme, after which he became the pupil of the famous organist and teacher, R. C. Pelletier.

The pupils of the Department of Music, of the Classical School, No. 2042 Fifth avenue, New York, gave a piano and vocal recital on April 16. Albert Mildenberg is the director of this department. The varied programme comprised: Sonata for two pianos, by Wilhelmina Fitger and Mr. Mildenberg; vocal solo, Cavatina from "Carmen," Arline Arnold; vocal solo, "Who Is Sylvia" (Schubert), Elise Ellwood. Other pupils who took part were: Misses Helen Davis, Gladys Barbour, Mamie Tips, Amylita Talbot, Elizabeth High, J. Hardwick, Anita Davis, Josephine Jones and Alice Stansfield.

AMONG OUR MUSICIANS

Clara Knoll has been engaged as soprano soloist of St. Paul's Cathedral choir, in Buffalo.

Marie Kimball, one of the leading piano teachers of Washington, will spend three months this summer with her husband, in Alaska.

Mary Dearborn Schwab, a singer well known in Portland, Ore., has become the soprano soloist in Calvary Presbyterian Church of that city.

George Lydecker, a pupil of Walter John Hall, has been engaged by Henry W. Savage to sing the title rôle in the "Prince of Pilsen" next season.

Walter John Hall's talented pupil Lucy Isabelle Marsh is engaged as the principal soprano soloist of Calvary Methodist Church, East Orange, N. J.

Among the new students of Victor Harris, the New York instructor, is Mrs. Samuel Trawick, soprano, who returned recently from Berlin, where she studied operatic rôles.

Helen K. Ferguson has been appointed contralto soloist in the Jarvis Street Baptist Church choir, of Toronto, and has resigned a similar position at Old St. Andrew's Church.

Edgar Cawley, of the Indianapolis Conservatory of Music, will leave for Europe in July. During his sojourn abroad Mr. Cawley will complete arrangements for the augmenting of the Conservatory faculty.

During the absence of Edward Johnson, the tenor soloist of the Brick Presbyterian Church at Fifth avenue and Thirty-seventh street, New York, J. Lester Janeski has taken his place. Mr. Johnson is making a concert tour.

A silver loving cup was recently presented to Dr. N. J. Elsenheimer, of the Cincinnati College of Music faculty by members of the college choir. Dr. Elsenheimer has been engaged as instructor in one of the Chicago conservatories.

Frank E. Ormsby, the tenor, who was scheduled to sing yesterday (April 27) at the Macon (Ga.) Festival, hails from Denver, where he was active in the musical life of that city. Mr. Ormsby is at present soloist in one of the New York churches.

Mrs. Edna Weaver-Porter has been engaged by the Plymouth Avenue M. E. Church, of Buffalo, to fill the contralto position in the quartette. Mrs. Porter is said to have a fine contralto voice. She went to Buffalo recently from New York. She has been a pupil of Ivan Morawski.

Ralph Martland, a young and talented musician of Newark, N. J., who is a member of the junior class in Columbia University, has been engaged for the position of organist in the First Baptist Church, Bloomfield. Mr. Martland is a son of Dr. William H. Martland, No. 1138 Broad street, Newark.

Edwin Grasse, the accomplished American violinist, was the soloist at the concert of the Liederkranz Society in New York, April 22. His performance was marked by an effective warmth of expression and an exceptional technical display. Mr. Grasse is scheduled to perform April 27, at a concert given under the auspices of the New York Arion Society.

E. Presson Miller, the well-known vocal teacher has planned to give a summer term at his studios in Carnegie Hall, New York, with special advantages for teachers. Mr. Miller's Wednesday afternoon Study Classes are greatly appreciated by his pupils who, in the review of their studies, find the work helpful as it is conducted on a "one for all and all for one" system.

Marion Bauer, youngest daughter of Mme. Bauer, of Portland, Ore., and sister of Emilie Frances Bauer, will sail from New York City for France in June, as the guest of the family of Raoul Pugno, the pianist, who recently finished a most successful tour in the United States. Miss Bauer is to stay one year in France and study with this artist. She has for several years been the pupil of Henry Holden Huss and has already done some clever work in musical composition.

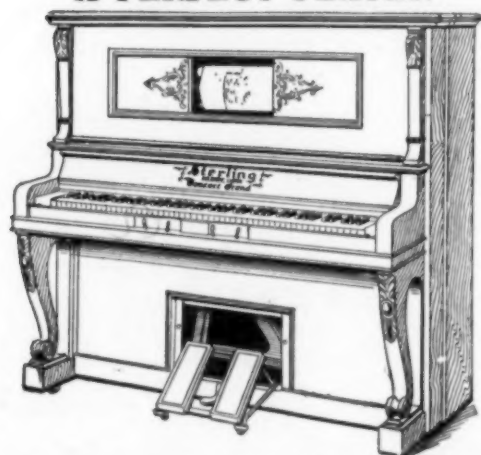
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WHERE THEY ARE.

I. INDIVIDUALS.

Abrams, Gertrude—Philadelphia, May 3.
 Alberg, S.—New York, May 5.
 Bouton, Isabelle—Ithaca, April 28; Richmond, Va., April 30, May 1 and 2; York, Pa., May 3.
 Bernhard, Hattie—Buffalo, April 30.
 Barrington, Alfred Rogerson—Columbus, O., May 1.
 Clark, Charles W.—Cincinnati, O., May 1-5.
 Cushing-Child, Mrs. Bertha—Richmond Va., April 30.
 Carroll, Emma—Englewood, N. J., April 30.
 Coates, John—Cincinnati, O., May 1-5.
 Davies, Frank—Cincinnati, O., May 1-5.
 De Gogorza, Emilio—Ithaca, April 28; Boston, April 30; Richmond, Va., May 2.
 Galski, Mme. Johanna—Cincinnati, O., May 1-5.
 Gerardy, Jean—Detroit, Mich., May 3; New York, May 5.
 Hall, Glenn—Washington, D. C., April 30; Philadelphia, May 2.
 Harris, Zudie—Memphis, Tenn., May 1.
 Hemus, Percy—Columbus, O., May 1.
 Hartwig, Mendel—New York, May 5.
 Hinkle, Florence—Philadelphia, May 3.
 Hissem-de Moss, Mary—Columbus, O., April 30 and May 1.
 Hamlin, George—Chicago, April 29.
 Homer, Louise—Cincinnati, O., May 1-5.
 Hoffmann, Dr. Carl—Buffalo, April 30.
 Hunt, Mrs. Helen Allen—Nashua, N. H., May 3 and 4.
 Jackson, Ion—Passaic, N. J., April 30; Nashua, N. H., May 3 and 4.
 Johnson, Edward—Ithaca, N. Y., April 28; New York, April 29; Richmond, Va., April 30, May 1 and 2; York, Pa., May 3; Harrisburg, Pa., May 4.
 Johnstone, Martina—New York, May 5.
 Kronold, Hans—New York, April 30.
 Knight, Josephine—Ithaca, April 28.
 Kubelik, Jan—Denver, Col., May 1.
 Merrill, L. B.—Ithaca, N. Y., April 28; Richmond, Va., April 30, May 1 and 2; York, Pa., May 3.
 Martin, Frederic—New York, April 30; Nashua, N. H., May 3 and 4.
 Marteau, Henri—Waterbury, Conn., April 30.
 Merritt-Cochran, Alice—Nashua, N. H., May 3 and 4.
 Miles, Gwilym—Richmond, Va., April 30, May 1 and 2.
 Miller, Reed—New York, April 28.
 Nordica, Lillian—Chicago, April 29.
 Ormsby, Louise—Ithaca, N. Y., April 28; Richmond, Va., April 30, May 1 and 2; York, Pa., May 3.

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Powell, Maud—New York, April 30; York, Pa., May 3.
 Quesnel, Albert—Richmond, Va., April 30, May 1 and 2.
 Rado, Arpad—Englewood, N. J., April 30.
 Rand, Lloyd—Ithaca, April 28; Richmond, Va., April 30, May 1 and 2.
 Read, Mrs. Lillian French—Ann Arbor, Mich., May 10.
 Reuter, Rudolph E.—New York, April 28.
 Rider-Kelsey, Corinne—Cincinnati, O., May 1 and 5.
 Rio, Anita—J. Armour Galloway, manager, Richmond, Va., April 30, May 1 and 2; Philadelphia, May 3.
 Strong, Edward—Davenport, Ia., May 2; Monmouth, Ill., May 3; Galesburg, Ill., May 4.
 Salmon, Alvah Glover—Pittsfield, Mass., April 30, Springfield, Mass., May 2.
 Scheff, Fritz—C. B. Dillingham, manager, New York, Knickerbocker Theatre, indefinitely.
 Sherwin, Marjory—New York, April 30.
 Spencer, Janet—Cincinnati, O., May 1-5.
 Tecktonius, Leo—Edgerton, Wis., April 28.
 Thatcher, Justin—Brooklyn, May 3.
 Walker, Julian—New Orleans, La., May 2 and 3; Pensacola, Fla., May 4.
 Witherspoon, Herbert—Cincinnati, O., May 1-5.
 Whittemore, Harry C.—Nashua, N. H., May 3 and 4.
 Young, John—Orange, N. J., May 2 and 3.

II. ORCHESTRAS AND BANDS.

Boston Festival Orchestra—Ithaca, N. Y., April 28; Richmond, Va., April 30; May 1 and 2; York, Pa., May 3 and 4.
 Boston Symphony Orchestra—Boston, April 28.
 Choral Symphony Society—New Orleans, May 3.
 Cincinnati Symphony Orchestra—Cincinnati, May 1-5.
 Dannreuther's Orchestra—Newark, N. J., April 30.
 Innes Band—Dallas, Tex., April 28 and 29.
 Los Angeles Symphony Orchestra—Los Angeles, Cal., April 28.
 Mendelssohn Trio—Pittsburg, May 4.
 New York Symphony Orchestra—Asheville, N. C., April 28; Columbus, Miss., April 30; Memphis, Tenn., May 1; Birmingham, Ala., May 2; Chattanooga, Tenn., May 3; Nashville, Tenn., May 4; Paducah, Ky., May 5.
 Sousa's Band—Lawrence, Mass., April 28; Boston, April 29; Fitchburg, Mass., April 30; Bellows Falls, Vt., May 1; Northampton, Mass., May 2; Pittsfield, Mass., May 3; Troy, N. Y., May 4; Albany, N. Y., May 5.
 Victor Herbert's Orchestra—New York, April 29 and 30.

DATES AHEAD.

April 28

Innes Band, matinee and evening, Dallas, Tex.
 Reed Miller, tenor, in concert, New York.
 Sousa's Band, Salem, Mass., matinee; Lawrence, Mass., evening.
 Rudolph E. Reuter, piano recital, Mendelssohn Hall, New York.
 Manuscript Society Concert, National Arts Club, New York.
 Last Boston Symphony Orchestra concert, Boston.
 New York Symphony Orchestra, Asheville, N. C.

April 29

Innes Band, matinee and evening, Dallas, Tex.
 Sousa's Band, Boston.
 George Hamlin, tenor, song recital, Chicago.
 Gunner Wennerberg Memorial Society concert, Carnegie Hall, New York.
 Victor Herbert's Orchestra, Hippodrome, New York.
 New York College of Music concert, Carnegie Hall, New York.

April 30

Ion Jackson, song recital, Passaic, N. J.
 Richmond, Va., Music Festival. Boston Festival Orchestra, Anita Rio, Louise Ormsby, Mrs. Bertha Cushing Child, Isabelle Bouton, Edward Johnson, Lloyd Rand, Emilio de Gogorza, Gwilym Miles, and L. B. Merrill, soloists.
 Columbus, O., Music Festival, Mary Hissem-de Moss, soloist, to May 1.
 Marjory Sherwin, violin recital, assisted by Victor Herbert's Orchestra, Mendelssohn Hall, New York.
 Sousa's Band, Nashua, N. H., matinee; Fitchburg Mass., evening.
 Glenn Hall, in "St. Paul," Washington.
 Maud Powell, violinist and Hans Kronold, 'cellist, in concert, New York.
 New York Symphony Orchestra, Columbus, Miss.
 Emma Carroll, soprano and Arpad Rado, violinist, in joint recital, Englewood, N. J.
 Frederic Martin, in concert, New York.
 Henri Marteau, violin recital, Waterbury, Conn.
 Lyric Club concert, Newark, N. J.
 Alvah Glover Salmon, piano recital, Pittsfield, Mass.

May 1

Cincinnati May Festival, May 1 to May 5. Mme. Johanna Galski, Corinne Rider-Kelsey, Louise Homer, Janet Spencer, John Coates, Frangon Davies, Herbert Witherspoon, and Charles W. Clark, soloists.
 New York Symphony Orchestra, Zudie Harris, soloist, Memphis, Tenn.
 Jan Kubelik, violin recital, Denver, Col.
 May 2
 Sousa's Band, Greenfield, Mass., matinee; Northampton, Mass., evening.

Glenn Hall, song recital, Philadelphia.
 Julian Walker, song recital, New Orleans.
 John Young, tenor, in concert, Orange, N. J.
 New York Symphony Orchestra, Birmingham, Ala.
 Edward Strong, in concert, Davenport, Ia.
 Alvah Glover Salmon, piano recital, Springfield, Mass.

May 3

Sousa's Band, North Adams, Mass., matinee; Pittsfield, Mass., evening.
 York, Pa. Oratorio Society Festival, Boston Festival Orchestra, Louise Ormsby, Isabelle Bouton, Edward Johnson, L. B. Merrill and Maud Powell, soloists.
 Closing concert, Brooklyn Institute of Arts and Sciences.
 Jean Gerardy, recital, Detroit, Mich.
 Gertrude Abram songs, recital, Philadelphia.
 Mendelssohn Club, Anita Rio, soloist, Philadelphia.
 Choral Symphony Society, Julian Walker, soloists, New Orleans.
 New York Symphony Orchestra, Chattanooga, Tenn.
 Mendelssohn Choral Union, John Young, tenor, Orange, N. J.
 Music Festival, Nashua, N. H., Ion Jackson, Alice Merritt Cochran, Frederic Martin, Helen Allen Hunt and Harry C. Whittemore, soloists, to May 4.
 Justin Thatcher, tenor, in concert, Brooklyn.

May 4

Hungarian Musicale, home of Alice E. Jenkins, Brooklyn.
 Sousa's Band, Saratoga Springs, N. Y., matinee; Troy, N. Y., evening.
 Edward Johnson, tenor, in concert, Harrisburg, Pa.
 Julian Walker, song recital, Pensacola, Fla.
 New York Symphony Orchestra, Nashville, Tenn.
 Edward Strong, in concert, Galesburg, Ill.

May 5

Sousa's Band, Albany, N. Y.
 Jean Gerardy, 'cello recital, Mendelssohn Hall, New York.
 New York Symphony Orchestra, Paducah, Ky.
 Mendel Hartwig, tenor; S. Alberg, pianist, and Martina Johnstone, violinist, Mendelssohn Hall, New York.

May 6

Sousa's Band, Hippodrome, New York.
 New York Symphony Orchestra, St. Louis.
 Frederic Martin, in "Flying Dutchman," Milwaukee.
 Edward Strong, in concert, Milwaukee.

May 7

Detroit Choral Club Concert, Corinne Rider-Kelsey soloist, Detroit, Mich.
 Richmond, Ind., Music Festival, Kelley Cole, Soloist, Richmond, Ind.
 Edward Johnson, tenor, in concert, Albany, N. Y.
 New York Symphony Orchestra, Louisville, Ky.
 Hoadley Musical Society Orchestra, Katharine Jaggi, soloist, Brooklyn.
 Music Festival, Springfield, Ill., Frederic Martin, basso, Edward Strong, tenor, soloists, to May 8.
 Netherlands String Trio, Agnes Thompson-Neely, soloist, Wilmington, Del.
 Metropolitan Opera House Orchestra, under Nahan Franko, Baltimore.

May 8

Giuseppe Campanari and Corinne Rider-Kelsey, in joint recital, Jersey City, N. J.
 Mme. Lillian Nordica, in song recital, Toronto, Can
 Glenn Hall, in concert, Saginaw, Mich.
 Edward Johnson, tenor, and Maud Powell, violin-
 iste, in concert, Albany, N. Y.
 Jan Kubelik, violin recital, Cedar Rapids, Mich.
 Grace Munson, in concert, Saginaw, Mich.
 Vonkers Choral Society, Julian Walker, soloist, Vonkers, N. Y.
 Nancis France, in concert, Cleveland, O.
 David Bispham, barytone and Ruth Linda Deyo, pianiste, in concert, Brooklyn, N. Y.
 Edwin Grasse and Lillian Jeffreys Petry, in concert, Newark, N. J.
 Fritz Ulrich, violin, and Joseph McGlynn, tenor, in concert, Philadelphia.

May 9

Lowell, Mass., Choral Society Festival, Ion Jackson, Ralph Osborn, Mrs. Leon McGregor, Wilfred Kershaw and Katherine Ricker, soloists, to May 10.
 Jan Kubelik, violin recital, Davenport, Ia.

Music Festival, Peoria, Ill. Frederic Martin, and Edward Strong, soloists.

Justin Thatcher, in concert, Aeolian, Hall, New York.

May 10

Thirteenth Annual Music Festival, Ann Arbor, Mich., Glenn Hall, Grace Munson, Charlotte Mac-
 onda, Lillian French Read, Frances Caspari,
 Isabelle Bouton, Ellison Van Hoose, Giuseppe
 Campanari, Gwilym Miles, William Howland,
 Herbert Witherspoon, Brahm van den Berg and
 the Theodore Thomas Orchestra, to May 12.

Music Festival, Wolfville, N. S., Willard Flint, soloist.

Grace Davis, in concert, Brooklyn.

Singers' Club concert, Emilio De Gogorza, soloist, Cleveland, O.

Guido Chorus, concert, Anita Rio, soloist, Buffalo, N. Y.

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